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OF

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OF

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MAJOLICA AND EUROPEAN CERAMICS

LIMOGES ENAMELS

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# The E. L. Paget Collections

FIRST DAY'S SALE

CATALOGUE

OF

FINE ITALIAN MAJOLICA AND EUROPEAN CERAMICS

INCLUDING

A SUPERB HISPANO-MOERESQUE ARMORIAL DISH  
A VERY RARE PLATE OF "MEDICI" PORCELAIN, CIRCA 1580  
CARVED IVORY GROUPS, FIGURES AND PLAQUES

FRENCH, ENGLISH, GERMAN AND ITALIAN 14/18TH CENTURY

AND

IMPORTANT LIMOGES ENAMELS

INCLUDING A FINE CASKET BY COULY NOUAILHER

SECOND DAY'S SALE

SCULPTURE, WOOD CARVINGS, TERRA-COTTAS  
AND DINANDERIE

AND

THE WELL-KNOWN COLLECTION OF  
ITALIAN BRONZES AND PLAQUETTES

INCLUDING A MAGNIFICENT EQUESTRIAN GROUP

AFTER LEONARDO DA VINCI AND FIGURES AND GROUPS

BY OR ATTRIBUTED TO RICCIO, GIOVANNI DA BOLOGNA, ROCCATAGLIATA,

ALLESANDRO VITTORIA, FRANCESCO DA SANT'AGATA,

CARADOSSO AND TULLIO LOMBARDI

*Many of the items illustrated and noted in standard works, catalogues and periodicals*

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## £1,100 FOR RARE MEDICI PLATE

### NEW YORK BUYERS

By A. C. R. CARTER

A New York firm of art dealers, A. and R. Ball, defeated the representatives of the Fitzwilliam Museum, Cambridge, at Sotheby's yesterday in a keen contest for a rare plate of Medici porcelain made at Florence about 1580. This survivor of the old Florentine "bottega" realised £1,100.

It had escaped the notice of the experts in 1935, when it brought only one-tenth this sum. Fine specimens of Medici porcelain are in the Louvre, the British Museum and the Ashmolean Museum, Oxford. I recollect a superb Medici aquamanile fetching 1,900gns. in the Taylor sale, 1912.

Yesterday's example appeared in the collection of the late E. L. Paget, which included a fine Hispano-Moresque armorial dish made at Valencia about 1490, for which Mr. Wray Roberts paid £600. In 1945 this cost 400 guineas. The first day's sale totalled £6,692. Mr. S. Nyburg gave £370 for a Limoges enamelled casket by Couly Noyhier. In 1936 the price was 310 guineas.

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## £3,107 AT SALE OF ITALIAN BRONZES

### ADVANCES IN VALUES

By A. C. R. CARTER

Old Italian bronzes are again attracting collectors. The concluding day's sale of the Paget antiques at Sotheby's yesterday showed some remarkable advances in values.

An equestrian group of a Roman warrior and his prostrate victim, which had been bought for £180 in 1938, realised £780 (Marzoli). This bronze group was akin to Leonardo da Vinci's famous group, which fetched 3,300gns in 1912.

Mr. A. Spero gave £720 for a striking figure of a panther on the attack and he bought at £360 a group of "Hercules and Antaeus." When the modest art collections of the famous judge Lord Darling were sold in 1936, this group realised only a few guineas. The Paget total was £13,107.

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otheby & Co. act as agents; they have full discretion to refuse  
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### £11,387 for Jewels

Christie's second autumn sale of jewels totalled £11,387 yesterday. Mr. Charig paid £700 for a necklace of 47 diamonds, and a group of 27 diamonds, forming a new moon, fetched £550 (Angyal).

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ANTIQUARIAN ITALIAN BRONZES

Our Italian bronzes are again attracting collections. The concluding day's sale of the Paget antiquaries at 5. Yesterday showed some remarkable sales in values. An inscription group of a Roman warrior and his horse sold within which has been bought for £180 in 1938 realised £780 (MARZOCCHI). This bronze group was within Leonardo da Vinci's bronze group which realised 3300 gm in 1912. This group gave £720 for a striking figure of a man on the attack and he bought at £360 or from the collection and Anderson. When the medals a group of the famous judge Lord Darling were not attention of the famous judge Lord Darling were sold in 1936 this group realised only a few pence.



2 A SMALL "OAK LEAF" JAR with flat loop handles on the shoulders, the oviform body decorated all over with a close design of conventional oak leaves in blue with manganese stems and dots between, double line borders at the neck and base in manganese, 6in., Florentine, first half of the 15th Century

\*\* From the Wentloog Castle Collection.

See Rackham, Catalogue, pl. 7, no. 43 and Borenus, *Catalogue of the Leverton Harris Collection*, pl. III, B.

3 A FLORENTINE DRUG JAR of shouldered cylindrical form, the body painted in two zones with a scrolling carnation design in blue, a scroll dot-and-dash border on the shoulders in blue and manganese, divided by narrow yellow line borders, 8 $\frac{3}{4}$ in., circa 1480

4 ANOTHER, similar to the preceding, but the shoulders with florettes divided by bands of vertical dashes in blue, pale green and manganese line borders, 8 $\frac{3}{4}$ in., circa 1480; rare

Both this and the preceding lot from the R. L. Fleming Collection, Sotheby's, 26th June, 1942.

5 TWO CAFFAGGIOLO ALBARELLI, nearly a pair, decorated with large pine cone motifs issuing from vertical wavy stems with small whorls and spiral between, the necks with interlaced zig-zags and fruit, in shades of blue, orange and pale green, 8 $\frac{7}{8}$ in., circa 1500-20

\*\* From the Collection of Iris, Lady Lawrence, Sotheby's, 16th November, 1945.  
\* Exhibited at the Burlington Fine Arts Club, Winter Exhibition.

See Rackham, Catalogue (1940), pl. 55, no. 333 and Wallis, *Italian Ceramic Art* (Albarelli) (London, 1904), fig. 69.

6 A RARE BUST OF CHRIST, the long hair in reddish-brown touched with blue, the eyes, moustache and beard also outlined in blue, the robe gathered into a square neckline is picked out in blue and with an olive-tinted glaze, the hollow underside with the date 1551 in blue, 5 $\frac{1}{2}$ in. high, restored

\*\* Sold in these Rooms, 16th February, 1914 and illustrated in the Catalogue, no. 251.

7 AN OVIFORM JUG with flat loop handle, decorated with flower-heads in orange and blue, on a whorl and dash ground, with a trellis design in blue, the neck and base with orange and blue bands, the back of the strap handle with orange dots flanking a blue zig-zag line, rather in Deruta style, 8 $\frac{1}{2}$ in., circa 1500-20

\*\* From the Pringsheim Collection, Sotheby's, 19th July, 1939.

A plate in the Victoria and Albert Museum, with somewhat similar decoration, is illustrated by Jaennicke, p. 297.

8 A FLORENTINE DRUG POT of pear shape with two flat loop handles, the front with the arms of the Ridolfi of Florence—azure, a mount of six coupeaux or debruised by a bend gules (manganese), in sinister chief two palm branches enfiling a golden crown. The body decorated with bold Gothic leaf scrolls and peacock feather motifs in dark manganese, blue, green and orange, the neck with pale blue and orange-yellow ribbon meander, herring-bone markings in blue down the handles and at the base of the handles the mark a B and a cross in blue, 8 $\frac{3}{4}$ in., circa 1500

\*\* From the Collection of Sir Alfred Beit, Bt., sold in these Rooms, 16th October, 1942, and illustrated by Rackham in the *Catalogue of the Beit Collection*, pl. 15 B.

For mark see Bode, *Anfänge der Majolikakunst in Toskana*, 1911, marks I, no. 8.



9 A FLORENTINE ARMORIAL DISH of large size, painted in the centre with the arms of the Ranieri family of Perugia, azure a bend double embattled argent, on a ground of Gothic foliage in green, orange, manganese and shades of blue, pyriform motifs in orange and blue on the everted rim,  $15\frac{1}{4}$  in., circa 1470 (*riveted*)

\*\* From the Collection of Sir William Stirling Maxwell, Bt., sold in these Rooms, June, 1946, and illustrated in the Catalogue, pl. IX.

For border see Von Falcke, *Pringsheim Catalogue*, pl. 11, no. 17 and Sotheby's Catalogue, 1939, no. 109.

10 A DERUTA ALBARELLO of tall waisted form, decorated on a brown ground with conventional motifs of winged dolphins, cornucopiae, feathery scrolls *a candelieri* and flower and fruit, divided by a label inscribed "*DIA CASSIA*" (electuary of cassia), within a laurel wreath, blue scrolling ribbons at the sides and the *date* 1524 *on the reverse*,  $9\frac{1}{4}$  in.

\*\* Formerly in the Collection of Lord Amherst of Hackney.

From the R. W. M. Walker Collection.

Rackham illustrates the type in Catalogue, nos. 390 and 759.

11 ANOTHER DATED ALBARELLO, similar to the above, with winged cherub head above the drug label which is inscribed "*ZVCCO VIOLATA*" (Zuccaro Violato "violet sugar") on a white band, above a monastic pharmacy badge flanked by winged gryphons, on a dark blue ground, within laurel wreath, ribbon scrolls and the *date* 1524 *on the reverse*, 9 in.

\*\* From the Collections of Lord Amherst of Hackney and R. W. M. Walker, Esq.

12 A PAIR OF FLORENTINE ALBARELLI of small size, painted on both sides with the Sacred Monogram in orange, within a foliated wreath, divided by shaped narrow panels of petal and whorl motifs in blue touched with orange and green, within blue and orange line borders, the shoulders with a zig-zag line between small pyriform motifs,  $7\frac{3}{4}$  in., circa 1510-20 2

\*\* From the Collection of Sir Maxwell Lyte, Sotheby's, 13th December, 1940, no. 13.

A very similar drug jar is illustrated by Rackham in Catalogue, pl. 57, no. 355.

13 A FLORENTINE ARMORIAL DRUG POT of pear shape, with two flat loop handles decorated with "herring bone" ornament in blue. The body with a coat-of-arms, or on a bend azure, a greyhound argent pursuing a hare or, the remainder of the body with typical bold Gothic foliage and peacock feather motifs, a border of blue and yellow ribbon meander on the neck and below the handles the mark a B and a cross in blue,  $8\frac{3}{4}$  in., circa 1500

\*\* From the Beit Collection, sold in these Rooms, October, 1942, and illustrated in Sotheby's Catalogue, pl. 9.

Illustrated by Rackham in the *Catalogue of the Beit Collection*, pl. 15a

The same arms appear on a double-handled jar in the Pringsheim Collection (Sotheby's, July, 1939, no. 211)



210  
 14 A FINE FLORENTINE "OAK LEAF" JAR, the oviform body with double strap handles on the shoulders, decorated in bright blue with a boldly drawn hound on each side amidst the conventional oak leaves, also in blue, on manganese stems, the neck and sides with large blue dots on a cream ground, 8in., first half of the 15th Century

From the G. J. de Osma Collection.

From the Pringsheim Collection, Sotheby's, June, 1939, and illustrated in the Catalogue, pl. 1

Illustrated by Henry Wallis in *Oakleaf Jars*, fig. 33.,

[See ILLUSTRATION, PLATE I]

15 A FAENZA GROUP OF THE VIRGIN AND CHILD, the Virgin seated on a hollow white bench, wearing a green robe under an orange-bordered blue cloak which is draped over her head, the latter is also surmounted by an orange halo. She holds the Child in her lap—He also has a nimbus and wears a Cross on a necklet, flat base which is glazed green, 14in. high, circa 1480-1500

\*\* Formerly in the Collection of Henry Oppenheimer, Esq.

Exhibited at the Burlington Fine Arts Club, 1909 and again 1938/39, no. 62.

This group has a certain affinity with the inkstand Nativity Group in the Victoria and Albert Museum, the relief formerly in the Wyndham Cooke Collection and that in the collection of the late Otto Beit, both of which are dated 1477.

See Ballardini, *Corpus della Majolica Italiana*, I, nos. 5 and 6.

[See ILLUSTRATION, PLATE II]

16 A PAIR OF ATTRACTIVE PORTRAIT ALBARELLI, with bust portraits of a youth and a girl, both in profile to dexter, the youth with long yellow hair under a manganese cap, in pale blue robes, the portraits enclosed by wreaths in blue, yellow and green, the reverse with finely drawn sketchy sprays of flowers and berries, narrow arrow-head borders round the bases, 8½in., possibly *Deruta*, circa 1510

\*\* From the Pringsheim Collection, Sotheby's, June, 1939, illustrated in the Catalogue, p. 13.

See examples in the Bardini Catalogue, 1899, pl. 5, nos. 103-107 and the Sigismund Bardac Collection, p. 22.

[See ILLUSTRATION, PLATE II]

17 A BRIGHTLY COLOURED CAFFAGGIOLO JUG, with large pear-shaped body, pinched lip spout and stout, ribbed loop handle, decorated below the spout with the Sacred Monogram *en grisaille* on a rich blue ground, enclosed by a fruiting husk wreath and orange border, the remainder of the body also with a rich blue ground decorated with fruit, military trophies and grottesco motifs in *grisaille* and colours, the base of the green handle with two yellow cornucopias and the mark S P with a paraph across the base, 12¼in., circa 1525-35

\*\* Formerly in the Pringsheim Collection, sold in these Rooms, June, 1939, and illustrated in Sotheby's Catalogue, p. 15.

The type of pitcher is illustrated by Rackham in Catalogue, pls. 55 and 56 and mentioned by him in *Guide*, p. 39.

Genolini illustrates the mark in *Maioliche Italiane*, pl. 2, no. 23.

[See ILLUSTRATION, PLATE III]



18 A PAIR OF FINE FAENZA DRUG JARS, both boldly painted in colours with a cupid, one seated playing a violin, the other in amusing walking attitude is carrying a green log over his shoulder, within blue bordered panels, the reverse with the initials "B.o." in orange and blue respectively, yellow-orange borders round the neck and base with geometric designs in blue between blue line bands,  $8\frac{1}{4}$ in., circa 1515

\*\* From the Beit Collection, Sotheby's, October, 1942, illustrated in the Catalogue, p. 9.

Exhibited at the Italian Exhibition, London, 1930, Cat. no. 948 E and J.

Illustrated by Rackham in the *Catalogue of the Beit Collection*, p. 68. See also the same authority, *Burlington Magazine*, vol. 27, 1915, and *Bollettino d'Arte* "La Raccolta Beit di Maioliche Italiane", February, 1932, fig. 4.

Similar drug pots are in the Kunstgewerbe Museum, Cologne and others in the Pringsheim Collection (Sotheby's, June, 1939)

[See ILLUSTRATION, PLATE II]

19 A CASTEL DURANTE SALT CELLAR of tri-lobed form, supported on a conical foot, the interior painted with a figure of St. Barbara in blue and pale orange robes, the underside moulded in yellow relief with intertwined oak branches on a very dark blue, almost black ground, gadrooning on the stem and a laurel wreath round the rim of the foot,  $6\frac{3}{8}$ in., circa 1535-40

\*\* From the R. W. M. Walker Collection.

See Rackham, Catalogue, pl. 94, no. 599, and also nos. 597 and 598 for the "Della Rovere" pattern.

20 AN URBINO DISH, painted with Pluto carrying off Proserpina in his chariot, a city in the middle distance and Proserpina's attendants on a hill in the background, above is a coat-of-arms—gules a lion rampant argent, ensigned with a mitre with infulæ,  $10\frac{1}{2}$ in., circa 1540-50

\*\* Formerly in the Charles Adeane Collection, 1916.

From the George A. Lockett Collection, 1942

A plate illustrated by Rackham in the Catalogue, pl. 146, no. 907 bears the same arms—unidentified but presumably those of a bishop

21 A FAENZA COVERED DRUG JAR, with a profile bust portrait of a young man on a blue ground, flanked by panels of yellow scrolling foliage above the drug label "Tirica",  $7\frac{1}{2}$ in., circa 1530; and a Castel Durante Drug Jar with cornucopiæ, military and musical trophies in orange and blue on a yellow ground,  $7\frac{1}{2}$ in., circa 1535-40

3

\*\* Rackham illustrates another Orsini-Colonna drug jar similar to the first in Catalogue, pl. 40, no. 255.

The second from the collection of Count Goutili, Rome.

Another, similar to the second, is illustrated in the *Catalogue of the Ridout Collection*, XVIII, no. 3.

22 A LARGE FAENZA PHARMACY BOTTLE, with oviform body and tall neck, finely painted with a nude figure of a girl holding a basket on her head and one hand resting on a plinth at her side, she is lightly draped in a yellow scarf, the drug name "A \* epatica" in Gothic lettering below, blue scrolls on the reverse, 16in., circa 1530

\*\* From the Collection of P. Lumley-Ellis, Sotheby's, December, 1943.

Also from the Orsini-Colonna series, see Rackham, Catalogue, pl. 40, nos. 253 and 254.



23 A FAENZA MINIATURE DRUG JAR, painted in blue with the drug name on a white band, the reverse with simple leafy branches, between zig-zag borders,  $3\frac{1}{2}$  in., circa 1530; and another small Jar with small loop handle, painted with leaf scrolls in orange on a blue ground, 4 in. 2

\*\* The second from the Sir Maxwell Lyte Collection, sold in these Rooms, 13th December, 1940.

24 AN URBINO DISH, boldly painted in a brilliant palette with the struggle of Hercules against the Centaurs, rockwork trees and a city in the background,  $11\frac{1}{8}$  in., circa 1540-50

\*\* Formerly in the Collection of George A. Lockett, Esq.

25 A FINE DERUTA ALBARELLO, most attractively painted with a lion rampant and three terra-cotta coloured roundels on a yellow background, within a foliate wreath in orange, blue, green and yellow, inscribed on one side "*TRIFER . MACIA . S . O .*", the reverse with blue scrolls, 9 in., circa 1510

\*\* From the Pringsheim Collection, Sotheby's, June, 1939, and illustrated in the Catalogue, pl. 40.

26 A CASTEL DURANTE TAGLIERE, from an accouchement set, painted with a childbirth scene, the mother with the baby on her lap and two other women at her side, a street scene in the background through an arch, laurel wreath border,  $7\frac{3}{4}$  in., circa 1530

\*\* From the Collection of Sir Alfred Beit, sold in these Rooms, October, 1942. Cf. Rackham, Catalogue, pl. 86, no. 551, which is attributed to Pellipario

27 A DERUTA LUSTRED PORTRAIT DISH, the centre with a profile bust portrait of a warrior in helmet and classic robes, a scroll at one side inscribed "*ALIADBROB*", below a husk border round the well, the wide rim with panels of scale ornament and conventional flower sprays divided by narrower panels of buds and rope ornament, in blue and gold lustre, 16 in., circa 1515

\*\* Formerly in the Collection of Miss Seymour.

The type of border is seen on two dishes illustrated by Rackham, Catalogue, pls. 76 and 77, nos. 487 and 494 respectively.

[See ILLUSTRATION, PLATE IV]

28 A RARE DERUTA ALBARELLO, painted with a bust portrait of a young woman in profile to dexter, with retroussé nose, wearing necklace and orange and green dress, inscribed on one side "*R. BVLI : CODITI :*" (? preserved bugloss), within a blue husk wreath, the reverse with ribbon scrolls in green and geometric motifs in blue, 9 in., circa 1510-15

\*\* Formerly in the Collection of William Ridout, Esq.

Illustrated by W. B. Honey in the Catalogue, pl. XVII, no. 1.

29 ANOTHER DERUTA ALBARELLO, also with a bust portrait of a lady, nearly full face, wearing low-cut yellow dress with green cloak round her shoulders, below the inscription "*ISAPI CEROTI*", enclosed by a typical husk wreath in blue, yellow and green, the reverse with floral scrolls in blue, 9 in., circa 1510-15



30 AN URBINO TAZZA on low foot, boldly painted in *istoriato* palette with an adaptation of Marc Antonio's engraving "Les Grimpeurs", after Michaelangelo

\*\* From the Collection of George A. Lockett.

Another slightly different version is illustrated by Ballardini, *Corpus della Maiolica Italiana*, II, 7, 8.

31 A DERUTA ALBARELLO with a typical husk wreath enclosing the drug label "DIA CASSIA" (Electuary of cassia), in the centre, above a coat-of-arms flanked by scrolls and below *trofei* in blue and yellow, on a brown ground, the reverse with blue ribbon scrolls, 7 $\frac{3}{4}$ in., circa 1520-25

\*\* Formerly in the Collection of Sir Maxwell Lyte, sold in these Rooms, December, 1940.

Another albarello with the same arms, depicting the bull of the Borgia, was sold in the Pringsheim Collection, July, 1939, no. 330.

32 A FAENZA RECTANGULAR PLAQUE, vividly painted with the Virgin seated on a throne, the Infant Christ at her one side is flanked by two Evangelists, and the young St. John on her other side is in turn flanked by Mary Magdalene and a bishop, pillars and ceiling in blue, the robes in blue, yellow and green, 10 $\frac{5}{8}$ in. by 7 $\frac{5}{8}$ in., circa 1530; wood frame

\*\* From the Spitzer Collection, 1893, Catalogue no. 1060.

From the Pringsheim Collection, Sotheby's, June, 1939, and no. 208 in the *Catalogue of the Pringsheim Collection*.

33 A RARE CASTEL DURANTE TAZZA, by the *pseudo-Pellipario* artist, painted in the typical pale and bluish-tinted palette with an unusual version of the "Conversion of St. Paul", a small label at the base inscribed "*Quis Bs Domine*", 11in., circa 1520 (*repaired*)

\*\* From the well-known collection of the late Rev. Thomas Berney, sold in these Rooms, June, 1946, and illustrated, pl. 1.

Illustrated by Rackham in the *Burlington Magazine*, November, 1932, pl. 3 B, where he points out that it is one of this artist's earlier works and should be compared with "The Death of Samson", "The Judgment of Paris" and the "Flight from Troy", all in the Salting Collection. See also the same authority, *Guide*, p. 58 and Catalogue, pp. 194-196, pls. 90-92.

[See ILLUSTRATION, PLATE V]

34 A CASTEL DURANTE TAZZA, painted with an unusual arrangement of the Judgment of Paris, the latter seated on a rock covered with a blue cloak, Venus taking the apple with Cupid at her side, Mercury behind Paris, Minerva standing behind Venus and Juno in the middle foreground with her back to the spectator, the ground dotted with stones and the whole with a bluish-grey tonality, 11 $\frac{3}{4}$ in. (*repaired*)

[See ILLUSTRATION, PLATE V]

35 A DERUTA GOLD LUSTRE VASE, the body in the form of a cone, realistically moulded and supported on a high spreading foot, the whole covered with a rich golden lustre, 8in., circa 1520

\*\* Sold in these Rooms, December, 1944.

Rackham illustrates an almost exactly similar vase in the Catalogue, pl. 68, no. 436, from the Salting Bequest and formerly in the Gavet Collection when it was illustrated by Molinier in the *Gavet Catalogue*, no. 482.



36 A GOOD FAENZA PHARMACY EWER, with yellow dragon spout and flat loop handle painted with blue trellis, below the spout and on either side of it are two nude putti, within a bold scrolling leaf border and above the label at the base which is inscribed "SYO . D . AGRESTA", 9½in., circa 1515

\*\* From the Berney Collection, Sotheby's, June, 1946, and illustrated in the Catalogue, pl. II.

Probably by the same hand as the ewer illustrated in *Dedalo*, "La Raccolta Frassin", anno 2, vol. II, p. 524, right and the so-called Orsini-Colonna pharmacy vases illustrated by Rackham Catalogue, pls. 40 and 41, nos. 250-252.

37 A DERUTA LUSTRE CRUET or Jug, with pear-shaped body and stout flat loop handle, decorated in front in gold lustre and blue with a kneeling figure of St. Francis of Assisi, flanked by panels of vertical sprays of buds, above bands of gold lustre with touches of red lustre, 8½in., circa 1520

\*\* From the Richard von Kaufmann Collection, 1917, Cat. no. 515.

From the Fleming Collection, Sotheby's, June, 1942, no. 81.

The type is illustrated by Borenius in the *Catalogue of the Leverton Harris Collection*, pl. 15; see also Rackham, Catalogue, pl. 73, no. 467.

38 A BRILLIANTLY PAINTED URBINO ARMORIAL TONDINO, by *Fra. Xanto Avelli*, dated 1538, decorated in a rich palette of orange, green, blue, grey, yellow, manganese, black and white, with the Philistines burning the house of Samson's wife with firebrands, a coat-of-arms in the centre, 10in., 1538

[See ILLUSTRATION, PLATE VI]

39 THE COMPANION TONDINO, by *Fra. Xanto Avelli*, also dated 1538, bearing the same arms in the centre on a similar oval panel with alternate yellow and blue sections, superbly painted with The Death of Samson, Samson to the left clasping a falling column, a group of figures to the right, some crushed under the falling roof and columns, the underside with short explanatory inscription and date 1538, 10½in.

\*\* Both this and the companion dish above were formerly in the Collection of the Duke of St. Albans.

Exhibited at the Midland Counties Art Museum, Nottingham Castle.

[See ILLUSTRATION, PLATE VI]

40 A DELLA ROBBIAS ROUND of the Virgin and Child, the Madonna seated with the Child standing on her lap, in white enamelled terra-cotta against a blue background, within a typical circular wreath of flowers, fruit and pine cones in yellow, green, blue and brown, 16in. diam., School of Andrea Della Robbia, 15/16th Century; mounted on red velvet plaque

\*\* From the Collection of Miss J. M. Seymour.

41 A HISPANO-MOERQUE DISH, the raised boss in the centre with a cruciform motif on a gold lustre ground, the well border painted with spiked leaves on a floral scroll ground, a moulded wreath on the wide everted rim, in gold lustre with ruby tints in places, the back with concentric circles, florettes and leaves, 15½in., 16th Century



42 A VERY FINE EARLY FLORENTINE ALBARELLO, with bold plaited double handles on the shouldered cylindrical body, the short neck with orange ribbon meander and the foot with blue dashes, the body decorated on both sides with a Gothic initial "E" in blue and orange amidst lightly etched foliate motifs in the same colours, flanked by narrow panels of "S"-scrolls, the shoulders with blue pyriform motifs and loop scrolls in dark blue, 10 $\frac{3}{4}$ in., *Florentine, circa 1470-80*

\*\* From the Collection of Alfred Pringsheim, Sotheby's, July, 1939.

The type of jar is figured by Von Falcke in the *Catalogue of the Beckerath Collection*, pl. 21, no. 66 (1913) and no. 471 (1916), and for handles, the Imbert example sold in these Rooms, April, 1947, pl. IV, no. 69.

[See ILLUSTRATION, PLATE VII]

43 AN INTERESTING TALL ALBARELLO, with waisted cylindrical body and bevelled shoulder, the tall neck with a zig-zag meander of stalks and flowers above gold-bordered rectangular panels of flowers on the shoulders and vertical panels on the body alternately of flowering trees and a meander pattern, in blue touched with orange-gold, narrow band borders in the same palette, recalling Hispano-Moresque ware, 12 $\frac{1}{2}$ in., *circa 1490*

\*\* From the Collection of Sir Alfred Beit, Sotheby's, October, 1942, no. 3 and no. 744 in Rackham's *Catalogue of the Beit Collection*.

[See ILLUSTRATION, PLATE VII]

44 A HISPANO-MOESQUE ARMORIAL ALBARELLO of waisted cylindrical form, painted with six zones of vine leaves and tendrils in blue and gold lustre, divided by narrow blue line borders and bearing the arms of Zealand, 11in., *end 15th Century*

\*\* Formerly in the Collection of F. W. Lippman.

[See ILLUSTRATION, PLATE VII]

440 *Malaga*

45 AN EARLY HISPANO-MOESQUE BIRD DISH of shallow shape, with everted rim decorated with four simple flower sprays in blue on a ground of scrolling stems, berries and dots in gold lustre, the centre with a boldly painted bird with parrot-type head and long tail feathers, in blue with touches of gold, on a similar ground; the reverse with a border of anthemion-like flower heads on a dotted ground, below a loose meander border, also in gold lustre on a pink-tinted enamel, 14in., *first half of the 15th Century*

\*\* Formerly in the Duke of Connaught's Collection.

Compare this with the example in the Beit Collection, figured in the Catalogue, p. 23, and sold in these Rooms, October, 1948, illustrated by Sotheby's, pl. 18.

See also Van de Put, *The Valencian Styles of Hispano-Moresque Pottery* (New York, 1938), pl. 5, E. 584.

[See ILLUSTRATION, PLATE VIII]



600  
Muller

46 A VERY FINE HISPANO-MORESQUE ARMORIAL DISH, the small centre with a coat-of-arms bordered by leafy stems, the steeply-sloping sides with thirteen petal-shaped panels in high relief ribbing enclosing a dot-and-stalk pattern in narrow horizontal bands with foliate and scroll motifs in blue superimposed, in gold lustre and blue; the underside with three wide bands of vertical dashes divided by wide bands of solid gold lustre, the rim pierced with two holes for suspension, 16in., Valencia, late 15th Century

\*\* From the Chateau d'Eu.

Formerly in the R. W. M. Walker Collection. 1945 400m

Van de Put illustrates a somewhat similar dish, in the British Museum, in *Hispano-Moresque Ware*, pl. 28. See also the *Catalogue of Hispano-Moresque Pottery*, Hispanic Society of America, by Alice W. Frothingham (1936), pl. 35 and M. Gonzalez Marti, *Ceramica del Levante Espanol*, fig. 617, p. 504 and fig. 661, p. 546 for back of dish.

[See ILLUSTRATION, PLATE IX]

#### CONTINENTAL AND NEAR-EASTERN FAIENCE

47 TILES. An Early Dutch Tile painted with a cock, within a yellow circular panel, the spandrels with white petals on a blue ground, 5in.; three others, with vases of flowers within diamond and shaped panels with petal motifs in blue and white in the spandrels, 5½in., 16/17th Century; a Spanish Tile carved with a running hound, 3½in.; and a Savona fluted Dish with star and floral pattern, 9½in. 6

\*\* For the Dutch Tiles see Arthur Lane, *Guide to Tiles*, Victoria and Albert Museum, pl. 33, fig. A and pl. 32, fig. D respectively.

Also Neurdenburg and Rackham, *Old Dutch Pottery*, pl. X, fig. 18 and C. H. De Jonge, figs. 74 and 85.

48 AN INTERESTING DUTCH DELFT DISH, painted in blue on a brown ground with a figure of Moses holding between two pillars two tablets of the Commandments, from Exodus 20, v. 2 and Deuteronomy 5, v. 6 in Dutch, the architectural top surmounted by figures of Faith, Hope and Charity flanked by cherubs and feathery scrolls, the base panel with the Nativity, 13¾in., 17/18th Century

\*\* From the Collection of the Rev. Thomas A. Berney, sold in these Rooms, 18th June, 1946.

49 A RARE ROUEN TALL DRUG JAR, of waisted cylindrical shape, painted with a profile bust portrait of a lady wearing green cap with yellow frill and green dress, a label at the side inscribed "ROB", the reverse with foliage in blue, line borders, 11½in., mid-16th Century

\*\* Formerly in the William Ridout Collection.

Illustrated by W. B. Honey in the *Catalogue of the Ridout Collection*, pl. 48.

The type is figured by Chompret in *Faïences Françaises Primitives*, pl. 28, fig. 93.



50 A NEVERS VASE of unusual double-gourd shape, supported on a depressed spherical knob and slightly domed foot, both bulbs decorated on the typical blue ground with a band of scrolling fruiting foliage in orange-brown and white, divided by a narrow band of meander in white enamel, the foot with a row of white dots between line borders, 9½in., 17th Century

\*\* See Chompret, *Faïences Françaises Primitives*, pl. 31, figs. 106-108 for examples with similar type of decoration.

51 AN OVAL "PALISSY-WARE" DISH, moulded in the centre with a full-length figure of a husbandman with a basket of grapes in his left hand, other fruit in his right and vines round his head, in manganese, green and yellow, within a fluted blue and white border, the underside with "marbled" glaze, 10½in., *School of Palissy, Avon, near Fontainebleau, early 17th Century*

\*\* From the Fountaine Collection, 1884, Catalogue, p. 33, no. 243.

\* From the Sir Francis Oppenheimer Collection, Sotheby's, December, 1941.

52 TWO TALAVERA DISHES, the shallow sunken centres with a cruciform motif in blue, one enclosed by a loop-and-dash border, the other with a surround of leaf motifs, well borders of spiral leaves and "wriggled" ribbon motifs, the everted rims with loop, dot and concentric line borders, 10½in., 16th Century; and a Vienna white porcelain Figure of a Boy, 5½in., mark in blue, 18th Century 3

\*\* The first formerly in the William Ridout Collection (Catalogue no. S.14).

53 A RARE CAMEO GLASS VASE, by George Woodall, signed, the oval body cut in white relief on one side with a figure of Cleopatra in diaphanous robes standing against a low wall with Egyptian figures, the reverse with a formal design of florettes and conventionalised foliage, the neck and foot with thistle-like ornament, on a plum-coloured ground, 10½in., impressed Thomas Webb & Sons, Gem Cameo

54 A FINE CIRCULAR CAMEO GLASS PLAQUE, by G. Woodall, signed, cut in white relief with Venus, recumbent in a shell-shaped boat holding Cupid to her breast, her hair falling in wavy tresses and her gossamer scarf caught up in a light breeze, water-lilies, bulrushes and other aquatic grasses in the foreground, a narrow border of lotus leaves and tassels, on a wine-coloured ground, 13in. diameter, Thos. Webb & Sons

55 ANOTHER CIRCULAR CAMEO GLASS PLAQUE, by G. Woodall, signed and dated 1892, with a maiden in delicately draped robes seated in an Empire sphinx chair, chastising Cupid who leans on the balustrade to one side, his bow and quiver unused at his side, a tasseled curtain draped above and a border of formal foliage and peculiar monsters round the rim, also cut in white relief on a wine coloured ground, 13in., impressed Thomas Webb & Sons, Gem Cameo, Cupid in Disgrace

\*\* Both this and the two preceding examples of Woodall's work show the classical trend current in the late 19th Century. The technique was inspired by antique Roman cameo glass.

See a booklet, *Glass Sculpture*, issued by Webb's of Stourbridge, and also an article on "Cameo Glass", by Homer Eaton Keyes in *Antiques*, September, 1916



56 A RHAGES GOLD LUSTRE EWER, the oviform body with a network of panels containing figures of ladies and owl-like birds, outlined in blue on a gold lustre ground, 9in., 13th Century, surmounted by finely pierced metal mounts and handle, 16th Century; and a lustre Tile of star shape with a bird on a gold lustre ground and inscription border, the centre with four flowers in blue and green, 7 $\frac{3}{4}$ in., 13/14th Century (cf. Lane, *Guide to Tiles*, pl. 3) 2

\*\* The first formerly in the J. E. Taylor and Henry Harris Collections.  
\* Exhibited at the Burlington Fine Arts Club, 1907, no. 5 in Catalogue.

57 A DAMASCUS SAUCER DISH of shallow shape, finely painted with budding and fully blooming flowers in dark blue, turquoise, aubergine and olive-green on a white ground, the underside with florettes and leaf sprays, 11in., 16th Century, restored

\*\* From the F. A. White Collection.

58 A FINE ISNIK DISH, the shallow centre painted with a galleon-like ship with three masts, in shades of blue, turquoise, black, green and red, within blue ammonite scroll borders, 11 $\frac{1}{2}$ in., 16th Century

\*\* Formerly in the Collection of the Duke of St. Albans.

A similarly decorated dish is illustrated in an article on "A Rhodian Ware Collection", *The Connoisseur*, August, 1911, p. 231, no. XV.

[See ILLUSTRATION, PLATE X]

59 AN ATTRACTIVE ISNIK JUG, with pear-shaped body and slightly flared neck, painted with tulips issuing from the base and inclining towards one another with blue vignettes of florettes between, the neck with similar motifs, in brilliant shades of green, blue and red (called Armenian bole), 9 $\frac{1}{2}$ in., 16th Century

\*\* From the Leopold Hirsch Collection.

See *A Picture Book of Turkish Pottery*, Victoria and Albert Museum, fig. 1, and the article cited above, p. 228.

[See ILLUSTRATION, PLATE X]

60 A FINE SÈVRES BISCUIT GROUP of Leda and the Swan, supported on a rockwork base with weeds and running water round the circular base, 10 $\frac{1}{4}$ in.

\*\* From the Francis Mills Collection, Sotheby's, December, 1931.

This group does not correspond with the model by Falconet after Boucher. As the group is early it may reproduce the model by Depiéreux, noted by Bourgeois, *Le Biscuit de Sevres au XVIII Siecle*, tome II, p. 2, as having been done at Vincennes and of which apparently no example has yet been known to survive.

61 AN EXTREMELY RARE AND IMPORTANT PLATE OF "MEDICI" PORCELAIN, plain except for a floral medallion in the centre in underglaze blue, within a border of flower-sprigs enclosed by almost *ju-i* heads, the underside also with simple floral sprays in Oriental taste, 11in., Cathedral dome mark in blue, circa 1580

\*\* From the Collection of Sir S. Graham Briggs, Bart.

From the Collection of Mrs. Ernest C. Innes, 1935.

Illustrated by W. B. Honey in *The Art of the Potter*, pl. 121.

Illustrated in the *Burlington Magazine*, May, 1939.

Exhibited at the Medici Exhibition, Florence, 1939, Catalogue, p. 140, no. 9 E.

Mentioned by Liverani, *Catalogo d'elle Porcellane dei Medici*, no. 51.

See Davillier, *Les Origines de la Porcellane en Europe*, p. 109 for style.

[See ILLUSTRATION, PLATE XI]

1100  
at R Ball  
New York  
p. 13



## FINE IVORY CARVINGS AND IMPORTANT LIMOGES ENAMELS

## The Joint Property of Mrs. B. D. Champion and Mrs. J. M. Milne

*(Part of the Collection formed by the late E. L. Paget, Esq.)*

62 AN IVORY LEAF OF A DIPTYCH of small size, carved in two zones, the lower with the Nativity, the Virgin recumbent with the Child on the ground in front of her, the upper with The Last Judgement, below trefoil crocketed arches,  $3\frac{3}{8}$  in.; and another with The Crucifixion below very pointed triple arches, brown patination,  $3\frac{1}{2}$  in., French, 14th Century 2

\*\* The first from the Ernest C. Innes Collection.

\* Exhibited at the Burlington Fine Arts Club, 1923, no. 119.

A diptych at Berlin (*Voge. Catalogue*, no. 97) shows very similar compositions, see also Koechlin, pl. 132, no. 783.

The second item from the Henry Oppenheimer Collection.

The type is seen in *Catalogue of Carvings in Ivory, Victoria and Albert Museum*, part II, pl. XVII; and a very similar example, *British Museum Catalogue*, pl. 67, no. 352.

63 A SMALL DIPTYCH, one leaf carved with the Coronation of the Virgin, holding the Child on her lap, the other leaf with the Crucifixion, each beneath a single crocketed arch,  $2\frac{7}{8}$  in. high, each leaf  $1\frac{1}{2}$  in. wide, French, 14th Century

\*\* Several diptyches, of varying types, are shown in the *Catalogue of Carvings in Ivory*, pls. XXII and XXIII. This version of The Coronation would appear to be unusual—it is more often found with the Virgin standing.

64 AN IVORY PIETA GROUP, the Virgin seated on a rockwork seat, in fully draped hood, cloak and robes, holding the emaciated dead Christ still crowned with the wreath of thorns,  $3\frac{1}{8}$  in., French or Flemish, 15th Century

\*\* Compare this group with that of the Virgin fainting at the Cross, in the Victoria and Albert Museum, illustrated in the *Catalogue*, pl. 37, no. 372-1892 and Koechlin, pl. 170, no. 974.

65 THE LEFT LEAF OF AN IVORY DIPTYCH, carved in the upper half with the Nativity, Joseph seated at the foot of the Virgin's bed, the angel appearing to the shepherd in the background; the lower part depicting the Massacre of the Innocents, Herod seated at one side giving orders to a soldier, both in high relief below triple crocketed arches, white patina,  $4\frac{3}{8}$  in., French, late 14th Century

\*\* The subject of the Massacre of the Innocents is a rare one in ivory—but it is seen on another leaf, possibly from the same atelier, in the British Museum, illustrated in the *Catalogue of Ivory Carvings* by Dalton, pl. 69, no. 306.

66 THE RIGHT LEAF OF AN IVORY DIPTYCH, carved in two zones, each surmounted by five crocketed arches, the upper part with The Betrayal, Judas kissing Our Lord and both flanked by two figures; the lower part with the Crucifixion, the Virgin on one side of the Cross being supported by two figures, yellow patina, 4 in., French, 14th Century

\*\* A very similar composition of the Crucifixion is seen on a diptych in the British Museum, *Catalogue*, pl. 64, no. 284. In many versions of the Betrayal, the Death of Judas is also shown, see *British Museum Catalogue*, pl. 64, no. 284, also Koechlin, pls. 135, 136, 138 and 139.



67 A STAINED IVORY MEMENTO MORI or Rosary Bead, formed of three conjoined heads, of a skeleton, the Virgin and Our Lord with wreath on His head and short pointed beard, brown patina stained green in parts, the top with a small hole for suspension, 1½ in., *Northern French or Flemish, early 16th Century*

\*\* A somewhat similar bead is illustrated by Longhurst in the *Catalogue of Ivories in the Victoria and Albert Museum*, pl. 66, p. 70. See also Dalton, *British Museum Catalogue*, pls. 105 and 106.

On the subject of Memento Mori see F. Parkes Weber, *Aspects of Death and Correlated Aspects of Life*, 1918, pp. 715 ff.

68 AN IVORY FIGURE of a nude Girl, standing, her right hand held up to her breast, her hair in a loose knot at the back, 5¾ in., *German, 17th Century*; and a small Figure of the youthful St. John with curly hair, standing on a shell, 3¼ in.,? *Italian, 16th Century* 2

\*\* The first from the J. P. Heseltine Collection.

69 A FINELY CARVED IVORY GROUP of two naked Putti holding aloft a third Bacchic child whose head is covered with fruiting vine and who wears a sheepskin cloak, on circular base, yellow patina and the ivory much cracked, 8½ in., *Italian, 17th Century*

\*\* A group in very similar style is illustrated by Longhurst in the *Victoria and Albert Museum, Catalogue of Ivories*, pl. 84.

70 AN INTERESTING IVORY HEAD of a young Girl, her head shaven and with small pegs driven into it, perhaps depicting the martyrdom of a Saint, the eyes downcast and tears running down her cheeks, the eyebrows, eyes and lips tinted, 3 in., *probably Portuguese, 17th Century*

\*\* The underside is inscribed "Taken at Manilla, July 27th 1757".

71 A SIAMESE IVORY FIGURE of Buddha, standing and in walking attitude, the left arm in the mudra of salutation. The features in *samadhi*, curly domed hair surmounted by a flammiform *ushnisha*, the robes hanging in straight folds, 8 in., *17th Century*; on tiered wood stand

\*\* From the Collection of A. W. F. Fuller, Sotheby's, June, 1945. Siamese ivories are rare.

72 AN IVORY OVAL BOX, the exterior of the lid finely carved in relief with a bust portrait of Louis XIV in profile to sinister, his long curly wig cascading down his shoulders, the interior with David on the roof of the king's house watching Bathsheba who is being bathed by her attendant, 4¾ in., *French*

73 A FINE GERMAN TANKARD AND COVER of small size, the ivory body well carved in high relief with a procession of Bacchic children gambolling and dancing, fine silver gilt mounts repoussé and engraved with borders of flowers on the foot and domed cover, the latter being surmounted by an ivory figure of a winged sea-horse, delicate scroll handle with caryatid figure and scroll thumbpiece, by *Johann Adam Kienlin der Aeltere, Ulm, 6½ in., 17th Century*

\*\* From the Whitcombe Green Collection.

See Dalton, *British Museum Catalogue*, pl. 110 and Longhurst, *Catalogue*, p. 91.

74 A LARGE IVORY FIGURE OF SAINT JOHN standing, his head resting against his right hand, holding a book in his left, the face with a sorrowful and meditative expression, curly hair, wearing full robes which fall in heavy folds, yellow patinated ivory, 11 $\frac{3}{4}$ in.; on circular wooden socle

\*\* Koechlin in *Les Ivoires Gothiques Francais*, illustrates two figures of St. John in similar attitude, pl. 122, no. 739 and pl. 123, no. 746.

75 A PORTUGUESE IVORY FIGURE of the Infant Christ, nude and the arms now missing. His right leg flexed and the foot resting on a globe round which a cobra is coiled, the hair carved in whorl-like curls, on a small square ivory pedestal, 7 $\frac{1}{2}$ in., Goa, 17th Century; on wood stand

\*\* A similar figure is in the Museo Kircheriano, Collegio Romano, Rome. The presence of the cobra has suggested an Asiatic origin for such figures.

See also Dalton, *British Museum Catalogue*, p. 169, no. 553.

76 AN IMPORTANT IVORY CARVING OF A YOUTH by Johann Leonhard Baur, signed and dated 1710, standing, his left hand held behind his back, his right held in front of him with the fingers in clenching attitude, his hair carved in short curly tufts, a small loin cloth on his left hip, 7 $\frac{1}{2}$ in., German, 18th Century

\*\* Only one other ivory authenticated by this artist's signature would appear to be recorded. This is a group of Orpheus and Eurydice in the Victoria and Albert Museum, illustrated by Miss Longhurst in the Catalogue, pl. 78, p. 96. It is signed and dated 1716. Miss Longhurst also notes two boxwood reliefs, signed and dated 1718, at Wilhelmshe, near Cassel. There are two accounts of Baur—one states that he was born in Augsburg in 1681 and died there in 1760, the other that he came originally from Worms, married in 1708 in Augsburg and apparently remained there until after 1717.

77 A FINELY CARVED IVORY PEDESTAL, the cylindrical hollow body carved in high relief with the drunken Bacchus being lifted from a goat by two putti, other Bacchanalian children playing musical instruments and one tying up a lion, in the manner of Opstal, one of the figures almost in the round, silver gilt mounts, 8 $\frac{1}{2}$ in., German, 17th Century

\*\* Formerly in the Collection of Sir Ian Malcolm of Poltalloch.

Exhibited at the National Exhibition of Works of Art, Leeds, 1868, no. 716.

78 AN OVAL BUST PORTRAIT MEDALLION of a Man carved with minute detail, head and gaze three-quarters dexter, wearing draped classic robes with looped ribbon ties on the shoulders and a most elaborate periwig which is dressed in a high double peak of "corkscrew" curls which continue down the side of the face and break out into a bushy "tail" hanging down the right shoulder, 3 $\frac{1}{2}$ in., late 17th Century, French or ? Spanish

79 A VERY FINE BUST PORTRAIT of a Man, head and gaze slightly to dexter, the features showing great character, his hair falling in long loose curls to his shoulders, wearing a fur-lined cloak draped over his armour, a well-carved lace frill showing at his neck, supported on short circular socle, signed with the initials AE conjoined on the arm, 4 $\frac{1}{4}$ in., German, late 17th Century

\*\* Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1936/37, Catalogue no. 100.

The carving shows a quality exceptional in small portraits of this type and bears a strong likeness in style to a similar bust portrait in the Victoria and Albert Museum, illustrated by Longhurst in the Catalogue, pl. 72, A.72-1925, p. 74.



80 A FINE IVORY LEAF OF A DIPTYCH, carved almost in the round with the Coronation of the Virgin in the upper part, flanked by kneeling angels and with three more angels showing beneath the three crocked arches above; the lower part with the Adoration of the Magi, beneath similar triple Gothic arches,  $5\frac{1}{8}$  in. high,  $3\frac{1}{8}$  in. wide, French, 14th Century

\*\* From the Collection of the Rev. Herbert Barnett, Bracknell Vicarage, Berks. From the Ernest C. Innes Collection.

Exhibited at the Burlington Fine Arts Club, "Exhibition of Carvings in Ivory", 1923, Catalogue no. 117.

See a similar panel in the British Museum, illustrated by Dalton, Catalogue, pl. 68, no. 293.

[See ILLUSTRATION, PLATE XII]

81 TWO RARE ITALIAN IVORY PLAQUES, of long rectangular shape, one carved in high relief with the Virgin enthroned and holding the Child, flanked on one side by St. Anthony the Great with bell and tau-staff and St. Catherine with a wheel and on the other side by St. James and St. John, beneath five crocketed arches. The other panel with the Flagellation surmounted by four pointed crocketed canopies, a slender column between this scene and the Crucifixion, Our Lord flanked by the Virgin and St. John and surmounted by a flattened arch from which issue five vertical leaf motifs. Both panels with the draperies and background decorated with patterns of scrolls, florettes, stripes and stars in brown enriched with gilding, each panel  $5\frac{1}{8}$  in. long,  $3\frac{1}{8}$  in. high, Italian, 14/15th Century; mounted on a red velvet stand

\*\* From the Ernest C. Innes Collection.

Exhibited at the Burlington Fine Arts Club, 1923, Catalogue no. 167 and illustrated pl. 38.

A portion of a relief, at Berlin (Voge, Catalogue, no. 154) and a leaf of a diptych in the British Museum (Dalton, Catalogue, no. 395) are very similar in style. Cf. also a triptych in the Vatican (Kanzler, *Cli Avori*, Museo Cristiano, pl. 18, no. 3).

[See ILLUSTRATION, PLATE XII]

82 A WELL CARVED IVORY PLAQUE with The Descent from the Cross, the dead Christ lying on a cloak and supported by the knees of the Virgin who is comforted by St. John, Mary Magdalene kneeling at the side of Our Lord and holding His one arm, Calvary and the tomb in the background. The figures are almost in the round and the whole composition is carved with great feeling,  $6\frac{1}{2}$  in. long,  $4\frac{1}{8}$  in. high, South German, early 17th Century

\*\* This relief is possibly by Adam Lenckhart—it bears a strong resemblance to a relief in the Victoria and Albert Museum, which is signed by Lenckhart, and in particular the figure of the dead Christ—see Longhurst, Catalogue, pl. 79, A.41. A group of The Descent from the Cross, very similar in style and in the National Museum at Stockholm, is ascribed by Dr. Julius to Lenckhart (*Jean Cavalier*, 1926, p. 27).

[See ILLUSTRATION, PLATE XII]

83 AN IVORY BUST PORTRAIT MEDALLION, by David le Marchand, signed DM., of a Man, in profile to sinister, wearing long curly wig with queue, his jacket unbuttoned and showing the folds of his shirt, formal drapery below the shoulders, oval 5 in.; ebonised frame

[See ILLUSTRATION, PLATE XII]

84 AN IMPORTANT IVORY PORTRAIT MEDALLION, by *David le Marchand*, signed *D.L.M.F.*, of John Churchill, Duke of Marlborough, in profile to sinister, wearing a very full wig and draped cloak over his open shirt and jacket, 5in. high; in wood frame

\*\* From the Henry Oppenheimer Collection.

\* Exhibited at the Burlington Fine Arts Club, 1923, no. 221 and illustrated in the Catalogue, pl. 52.

Illustrated by M. H. Longhurst in *English Ivories*, pl. 54, no. 77, pp. 59 and 114.

[See ILLUSTRATION, PLATE XII]

85 A BOLDLY CARVED GROUP OF ABRAHAM AND ISAAC, the former with a short skirt draped from his waist, his face uplifted and with curly hair, long moustaches and very full beard; Isaac, nude and standing at Abraham's side, on almost circular base, 11 $\frac{3}{4}$ in., *Italian*, 16/17th Century

\*\* Formerly in the Collection of the Dowager Lady Hillingdon.

86 AN IVORY HILTED SWORD, with grooved blade of triangular section, the forte engraved and gilt with armies drawn up in battle array, single figures and Latin mottoes, the hilt boldly carved as a pyramid of struggling putti, the quillons also formed of putti clutching on to a spiral bar, *German*, 17th Century

87 AN IVORY BUST PORTRAIT OF A CARDINAL, full face, his eyes slightly to dexter, wearing a skull-cap over his short hair, the face with severe expression heightened by moustache, a short linen collar over the tunic which has an attached cowl, a crucifix showing at the base of the tunic where it is unbuttoned, 7 $\frac{3}{4}$ in., *French*, 17th Century; on circular wooden socle

\*\* Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1936/37, no. 114.

Exhibited at Burlington House, "Exhibition of 17th Century Art in Europe", 1938, no. 348, p. 137.

[See ILLUSTRATION, PLATE XIII]

88 A GROUP OF ADAM AND EVE, standing in front of a tree around which the serpent is entwined, Eve with very long wavy tresses, Adam with his left arm across Eve's shoulders and holding the apple in his hand, semi-circular narrow base, signed *I I P F* and dated 1627, 9 $\frac{3}{4}$ in.

\*\* This group is ascribed to Francois Duquesnoy "Il Fiammingo" on the signature.

[See ILLUSTRATION, PLATE XIII]

89 A FINE LARGE IVORY FIGURE OF PERSEUS, powerfully carved, standing and holding the hilt of his sword which is hidden in the folds of the cloak hanging over his left arm, the shield with the Gorgon's head leaning against his leg; his short curly hair bound with a fillet, almost circular base, 17in., *Italian*, 16th Century

[See ILLUSTRATION, PLATE XIII]

90 A CHAMPLEVE ENAMEL FIGURE of Our Lord crucified, probably from a Cross. Christ is depicted wearing a crown and full robes which have long sleeves and reach to the feet. Traces of gilding and blue and green enamel, 5 $\frac{3}{4}$ in., 13th Century; mounted on a velvet covered plaque

\*\* Rupin illustrates the type of figure in *L'Oeuvre de Limoges*, p. 256, fig. 318.



91 A CHAMPLEVE ENAMEL BEAD of globular shape and with screw action, the exterior enamelled on a copper gilt ground with leaves and foliage in white and turquoise on a blue ground, suspended on a small chain, 1in., 14th Century; on wooden stand

\*\* From the R. W. M. Walker Collection.

92 A LIMOGES PAINTED ENAMEL PLAQUE, signed *C M P* in monogram, of upright rectangular shape, decorated *en grisaille* on a black ground with the shepherds adoring the Child, two angels above and an "arc de triomphe" in the background, gilt line border, 2 $\frac{7}{8}$ in., 16th Century

93 A PAINTED ENAMEL AND SILK PURSE, the pear-shaped enamel sides with a portrait of a lady, wearing elaborate headdress and fur-bordered robes, the reverse with a gentleman wearing full wig, white cravat and blue coat, by *Jean Laudin*, signed *I.L.*, with silk and metal thread tassels, 3 $\frac{1}{2}$ in.; and a small oval Fragment painted *en grisaille* with the Judgement of Paris, 2 $\frac{1}{2}$ in. 2

94 A LIMOGES PAINTED ENAMEL SALT CELLAR, the small sunken centre painted with a profile head of an old warrior *en grisaille* enriched with gilding and flesh tints, the stem with trophies and drapery festoons, the domed conical foot with mounted battle scenes in similar tints on a rich blue ground, 3 $\frac{1}{4}$ in. high, 16th Century

\*\* Formerly in the Fountaine Collection, 1884, no. 279.

95 AN ENAMEL DRINKING CUP or Kovsh, of small deep boat-shape with double horse-head handles, decorated in two zones in translucent coloured enamels with scrolling foliate designs divided by dentate and petal motif borders, 5 $\frac{1}{2}$ in., mark of *M. Hammer, Bergen*

96 A LIMOGES PAINTED ENAMEL PLAQUE, with St. Jerome in the wilderness, kneeling before a crucifix, the figure *en grisaille* with gilt beard and halo, on a black ground heightened with opaque white, bright green and much gilding, of upright rectangular shape with arcaded top, 4 $\frac{1}{4}$ in., end 16th or early 17th Century

\*\* Formerly in the Collection of Lord Hastings.

97 A LARGE LIMOGES ENAMEL PLAQUE, painted with Bacchus and Silenus in recumbent attitudes, a barrel of grapes behind them, figures with wine jars and a temple in the background, in *grisaille* and colours, 11 $\frac{3}{4}$ in. square, 16th Century, attributed to the artist *Martin Didier (Pape)*; in carved and gilt wood frame inset with enamel panels decorated with arabesques, 18 $\frac{1}{2}$ in. square

\*\* Formerly in the Spitzer Collection.

From the Collection of Sir Francis Oppenheimer, Sotheby's, December, 1941

98 A LIMOGES ENAMEL PLAQUE of oval shape, finely painted by *Pierre Reymond*, *en grisaille*, enriched with flesh tints and gilding, with Saturn stamping on a child and holding a dragon in his hand, zodiacal symbols of a ram and a centaur in the background, on a black ground, 6 $\frac{1}{2}$ in., 16th Century

\*\* From the Fountaine Collection, 1884, no. 258.

\* From the Collection of Lord Swaythling, 1946

99 A FINE LIMOGES ENAMEL PLAQUE, by the Master "KIP", signed with initials, of rectangular shape, painted *en grisaille* with slight touches of gilding, with The Last Supper after an engraving by Marcantonio Raimondi, behind the table is a colonnade of double pillars through which a landscape can be seen,  $4\frac{1}{2}$ in., 16th Century; in ebonised frame

\*\* From the Collection of Henry Oppenheimer.

A plaque in the Walters Art Gallery, Baltimore, with an almost identical version of this subject, is illustrated in an article by M. C. Ross in *The Connoisseur*, October, 1938, p. 184; see also H. P. Mitchell, *Burlington Magazine*, 1909, p. 278 and Dalton, *McClean Bequest*, Fitzwilliam Museum, p. 64.

100 A SET OF FOUR LIMOGES ENAMEL PLAQUES, by Jean Penicaud III, the two pairs painted *en grisaille* with touches of gold with spirited battle scenes of mounted and foot soldiers, on a black ground, rectangular shape, one pair 2in. by  $1\frac{1}{2}$ in.; the other pair  $3\frac{1}{2}$ in. by  $1\frac{1}{2}$ in., second half 16th Century; in fitted case

\*\* From the Blenheim Palace Collection, 1883.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1937/38, no. 11.

[See ILLUSTRATION, PLATE XIV]

101 A SET OF SIX LIMOGES ENAMEL PLAQUES, of small upright rectangular shape, finely painted in flesh tints and bright shades of blue, green and aubergine with the Labours of Hercules including Leading Cerberus to Earth, holding the heavens while Atlas gathers the Apples of the Hesperides; the combat with Antaeus; Nessus carrying off Dejanira; Nessus giving Dejanira the magic tunic and the Apotheosis of Hercules, each plaque with an inscription above, all with brilliant black grounds, each plaque measuring  $2\frac{1}{2}$ in. by  $1\frac{1}{2}$ in., 16th Century; in ormulo frames, mounted on an ebonised easel frame

\*\* These plaques are by the same hand as the Phillips casket formerly at Garendon Park, Dishley.

[See ILLUSTRATION, PLATE XIV]

370 n. lms,

102 A HIGHLY IMPORTANT LIMOGES ENAMEL CASKET, by Couly Nouailher, set with twelve rectangular and shaped panels finely painted in brilliant shades of blue, green, manganese, opaque white and flesh tints enriched with gilding, with incidents from the life of Minerva (Pallas) including her quarrel with Neptune, figures worshipping her statue; liberating the maidens, Minerva amidst the Muses; also Orpheus charming nymphs and animals, the Judgement of Paris, a sacrificial scene, and two putti holding a shield with the initials R. M. A. in gold surrounded by a motto, each panel with explanatory inscription in gold. The borders finely engraved with formal foliage, trophies and strapwork, that on the top inscribed in a panel "DEUM TIME", supported on four foliated sphinx feet, a bust of Minerva in high relief in the lower part of each side,  $7\frac{1}{2}$ in. long,  $4\frac{3}{4}$ in. high, mid-16th Century

\*\* From the G. H. Morland Collection.

From the Octavius Coope Collection, 1910.

From the Henry Oppenheimer Collection, 1936.

Exhibited at the Special Exhibition, South Kensington, 1862, no. 1669, p. 146.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1937/38, no. 9.

Illustrated in *The Connoisseur*, January, 1938, p. 41.

[See ILLUSTRATION, PLATE XV]

6692

END OF FIRST DAY'S SALE



## SECOND DAY'S SALE

Wednesday, 12th October, 1949

AT ELEVEN O'CLOCK PRECISELY

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### SCULPTURE, WOOD CARVINGS, DINANDERIE AND WORKS OF ART

**The joint property of Mrs. B. P. Champion and Mrs. J. M. Milne**

(PART OF THE COLLECTION FORMED BY THE LATE E. L. PAGET, Esq.)

103 A BOXWOOD LIBATION CUP, with serpent handle holding an apple branch in its mouth, the sides carved in high relief with a stag-hunting scene and a coat-of-arms, inscribed on the rim "*FAIT: PAR: IV: MARCHAIS:*",  $4\frac{3}{4}$ in., 16th Century

104 A BOXWOOD PORTRAIT of a Man, called Le Duc de Montmorenci, Constable of France, carved in relief three-quarters sinister, with short hair and "Vandyck" beard, linen collar and sash over armour, feigned oval in rectangle,  $7\frac{1}{8}$ in.

105 A CARVED WOOD FIGURE of Atalanta, standing with her left foot resting on her right, her left hand on a tree trunk and an apple in her right,  $9\frac{3}{8}$ in., 18th Century; on ebonised wood plinth.

\*\* From the J. P. Heseltine Collection, Sotheby's, 24th May, 1935.

106 A BUST OF A YOUNG GIRL, in boxwood, full face, the head slightly down-bent, her curly hair falling in ringlets down her back and bound by a fillet, simple robe with circular neck, richly patinated, 5in., French, ? 15th Century; on ebonised base

\*\* From the Nesbit Collection (A. Nesbit was a brother-in-law of Sir W. Franks).

Formerly in the J. P. Heseltine Collection.

Illustrated in the Private Catalogue of the J. P. Heseltine Collection, no. 17.

107 ST. SEBASTIAN. A carved wood Figure, the left hand bound above his head, the right bound at his side, wearing a loin-cloth, his body with the marks of his martyrdom,  $21\frac{3}{8}$ in., Italian, 17th Century

\*\* Formerly in the Canon Gilbertson Collection.

108 A FINELY CARVED PORTRAIT MEDALLION, or Draughtman, in walnut, carved in high relief with a profile portrait of a woman, holding an apple and wearing tight-fitting cap, her bodice with fully pleated yoke and sleeves, traces of pigment and gilding, silver frame,  $2\frac{1}{4}$ in., German, school of Hans Kels of Augsburg, 16th Century

\*\* From the Henry Oppenheimer Collection, 1936.

Similar but slightly smaller examples are in the Wallace Collection (Mann, Catalogue, 1931, pl. 72, S285-8), and two more in the Victoria and Albert Museum.

109 A FLEMISH CARVED WOOD FIGURE, in oak, of St. Barbara, full length, wearing a crown, holding a book in her right hand, the left missing, trampling on a Saracen, 19in., 16th Century

\*\* From the Ernest C. Innes Collection.

110 A GOOD GERMAN BOXWOOD FIGURE of St. Sebastian, with both hands bound behind him, his head down-bent, the loin-cloth finely carved, rich patination, 7½in., 16th Century

\*\* From the De Zoete Collection, Sotheby's, 1st April, 1935, and illustrated in the Catalogue.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1936/37, no. 99.

111 AN ALABASTER GROUP of three Disciples asleep in the Garden of Gethsemane, two holding books and the third a sword, encircled by an osier fence, 9¾in., North German, 15/16th Century; and an alabaster Pietà Group, 6in. Flemish, 16th Century 2

112 A MARBLE RELIEF OF FAME, as a young girl standing on a ship, she is winged and nude but for drapery which flows behind her from her shoulders and entwines itself round the horn she is blowing, the bell of which is the head of a monstrous beast with open mouth, 10¼in. high, Italian 16th Century, attributed to Tommaso Alberti; in glazed case

\*\* Formerly in the Collection of Sir William Drake.

From the J. P. Heseltine Collection, Sotheby's, May, 1935, and illustrated in *Trifles in Sculpture*, no. 15.

The same design occurs as an engraving by Cherubino Alberti (Bartsch 152, B.M.).

113 A FLORENTINE MARBLE MORTAR of almost cylindrical shape, with three winged masks and a grotesque mask forming the lip, the sides with foliage and two coats-of-arms in relief, 5in., 16th Century; and another, larger, also with grotesque mask spout and three other winged cherubs' masks, wearing necklaces and divided by bunches of fruit, fluted base, 11½in., 16th Century 2

\*\* The first sold in these Rooms, 1st June, 1934.

114 A TERRA-COTTA ROUNDEL, modelled in high relief with a seated female figure, a cloak draped round her legs, perhaps intended for Justice, within a bound laurel wreath border, 14½in., Italian, possibly Florentine, late 15th Century

\*\* Formerly in the J. P. Heseltine Collection, Sotheby's, May, 1935.

Illustrated in *Trifles in Sculpture*, private catalogue of the Heseltine Collection, pl. 21.

115 A TERRA-COTTA RELIEF OF THE VIRGIN AND CHILD, after Rossellino, the former facing to the left, the Child standing in front of her and holding her scarf, below husk festoons, and in a carved gesso frame, rectangular, 16in. ? 17th Century

\*\* From the Heseltine Collection, Sotheby's, May, 1935.



116 A PLASTER GROUP of two Figures, one sitting with the right leg doubled beneath him, the other kneeling, their arms entwined, attributed to John Flaxman, circular base, 7in.; and a small terra-cotta Figure of a Child reclining on a rocky base, 3½in., 17th Century 2

\*\* The first formerly in the Denman Collection.

Both from the Heseltine Collection and the first illustrated in the private catalogue of that Collection, no. 28.

117 A WAX STATUETTE of a torso of Venus, the head and arms missing, seated, with the left leg raised and resting on the other branch of the tree-trunk support, 6¾in., attributed to Giovanni da Bologna

\*\* From the Angerstein and Heseltine Collections.

Exhibited at the Burlington Fine Arts Club, 1888, no. 10.

Exhibited at the Italian Exhibition of Sculpture at Burlington House, 1912, no. 56, illustrated Catalogue pl. 52.

Illustrated by Heseltine in *Trifles in Sculpture*. no. 23.

118 AN IMPORTANT WAX MODEL of a Warrior, part of the legs and arms missing, supported on his right hand, the right leg drawn up to the body, the head looking up, wearing a helmet, 7in., attributed to Giovanni Antonio Rustici. School of Michelangelo

\*\* From the Angerstein and Heseltine Collections.

Exhibited at the Exhibition of Italian Sculpture, Burlington Fine Arts Club, 1912, no. 60, illustrated Catalogue, pl. 52.

Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1938/39, no. 33.

Exhibited in Milan at the Leonardo da Vinci Exhibition, 1938/39, p. 141 in Catalogue.

It has been suggested that this torso may be related to the sketch by da Vinci for the equestrian figure with a crouching enemy for the Trivulzio monument.

119 A BOLD TERRA-COTTA GROUP of Hercules and the Nemean Lion, the nude Hercules leaning backwards and wrenching apart the jaws of the lion, rectangular base, 18½in. high. Signed and dated M. van de Voort, 1706

\*\* M. van de Voort (1667-1737) entered the Guild in Antwerp in 1690 and is best known for his work on the Tomb of the Archbishop of Malines.

120 A MARBLE RELIEF, the massive rectangular block carved in relief with a figure of St. Sebastian, wearing short loin-cloth, a tree to one side, 6¾in., Italian, 15th Century

121 AN ATTRACTIVE MARBLE GROUP OF ADAM AND EVE in dancing attitudes, Adam holding Eve's left hand with his left hand, her right round a tree at the top of which Cupid is perched, Adam taking an apple from a tree round which the serpent is twined, the circular base with skulls, bones and clumps of leaves, carved with great movement, 14in., Italian, 17th Century

122 AN EARLY MARBLE RELIEF of rectangular shape with pointed top, carved in high relief with a figure of God the Father, seated on a cushioned seat with colonnade support, a book in His left hand, His right hand now missing, a fluted cone-shaped nimbus above, the background with a rosette diaper pattern, 10½in., 12/13th Century, possibly School of Pisano

\*\* From the Collection of Mrs. Walter Burns.

123 A MARBLE RELIEF OF ST. DOMINIC, half-length, carved in high relief almost in the round, holding a lily spray across his breast, his face with agonised expression is uptilted, *oval*, 9 $\frac{1}{4}$ in., *Italian*, 16th Century

\*\* From the Collection of the Duke of Norfolk.

\* Exhibited at St. George's Exhibition, 1886.

124 ANOTHER MARBLE RELIEF of a Saint, probably intended for St. Vincent, half-length, with tonsured head and wearing robe with cowl, an angel holding a trumpet in the clouds in front of him, *oval*, 8 $\frac{3}{4}$ in., *Italian*, 16th Century

125 A PLASTER RELIEF, by *Aime-Jules Dalou*, of a young Girl, nude, full length and back view, her head turned to her right, 15 $\frac{1}{2}$ in., in glazed case; and a terra-cotta Trial Piece of a nude female figure, 10 $\frac{3}{4}$ in. 2

\*\* Both from the J. P. Heseltine Collection, Sotheby's, 24th May, 1935.

\*

126 A FINE PLASTER MODEL, by *Aime-Jules Dalou*, of a triumphal Coach drawn by two lions, with figures and cherubs at the sides, the finial figure for the rococo plinth now missing, on quatrefoil oval base, 8 $\frac{1}{2}$ in. high, 11in. long

\*\* From the J. P. Heseltine Collection, Sotheby's, May, 1935, and illustrated in the Catalogue, pl. 3.

This is a sketch for the main portion of the Monument "Le Triomphe de la Republique".

[See ILLUSTRATION, PLATE XVI]

127 A VERY FINE TERRA-COTTA SKETCH MODEL, by *Aime-Jules Dalou* (1838-1902), of "Le Genie de la Liberte," the figure riding on the lion in the monument, "Le Triomphe de la Republique," in the Place du Trone, Paris, now the Place de la Nation. The nude young man is balanced on the edge of a pedestal, holding a torch (now missing) in his extended right hand, his head turned backwards, his weight supported on his left hand, 12 $\frac{3}{4}$ in.

540  
Spero

\*\* From the J. P. Heseltine Collection, Sotheby's, May, 1935, and illustrated in the Catalogue, frontispiece.

Illustrated by Heseltine in *Trifles in Sculpture*, no. 30.

Illustrated in *L'Art Francais de la Revolution a nos jours*, p. 241.

Illustrated in *The Connoisseur*, January, 1939, p. 46.

Illustrated by Madame Joseph Caillaux in her work on Dalou, p. 25.

See also Maurice Dreyfous, *Dalou, Sa Vie et Son Œuvre*, p. 129.

Exhibited at the Burlington Fine Arts Club, 1938/39, no. 41.

[See ILLUSTRATION, PLATE XVI]

128 A MARBLE FIGURE of a standing Saint with downcast eyes, in long robes, holding a dagger in her left hand, perhaps intended for Saint Lucy, 31in., *Italian*, 15th Century

129 A TERRA-COTTA BUST of a Girl, head and gaze turned almost over her left shoulder, her long hair covered with a scarf tied at the back of her head, 12 $\frac{1}{2}$ in., *Italian*

130 MARIE DI MEDICI. A terra-cotta life-size relief of the head, turned three-quarters dexter, on a gesso background and gilt frame, 13in., *French*, 17th Century

\*\* Exhibited at South Kensington, 1862, Catalogue no. 23.

\* Exhibited at Manchester, 1857.



131 A TERRA-COTTA BUST OF PALMA GIOVANE, the painter, by *Alessandro Vittoria*, full-face with moustache and beard, wearing a cloak over a high-button tunic with small collar, on a marble socle, 18in., *Italian, 16th Century*

\*\* From the Kellner Collection, Berlin, 1929.  
\*

132 A GOOD TERRA-COTTA BUST OF A SATYR, by *Clodion*, finely modelled, the head turned slightly to his left, a vine wreath round his head and a garland of fruit and vines over his left shoulder, on marble pedestal and ormolu base, 11 $\frac{3}{8}$ in.

\*\* Formerly in the Collection of Lord Hillingdon.  
\*

This bust recalls a figure by the same sculptor in the Victoria and Albert Museum.

133 A PAIR OF FINE TERRA-COTTA SEATED FIGURES OF FAUNS, the boy holds an owl in his left hand at which he is looking down, the girl similarly looks down at a rabbit which she holds in both hands, on circular tree-trunk bases modelled in relief with fruit terminating in finely chiselled ormolu plinths, 13in., *French, 18th Century* 2

\*\* Formerly in the Collection of Lord Hillingdon.  
\*

134 A MARBLE BUST OF A BOY with short- curly hair, chubby cheeks, wearing a tunic gathered at the neck, on circular pedestal, bust 11 $\frac{1}{2}$ in. high, *Italian, 16th Century*

135 AN ITALIAN RENAISSANCE MARBLE FIGURE of the Child Christ, standing with an orb in His left hand, His right held against his breast, naked except for drapery which winds over his left arm and his right thigh, on hexagonal base, 22 $\frac{1}{2}$ in., *16th Century*

## DINANDERIE AND WORKS OF ART

136 A COURLAND TSCHINKE POWDER FLASK, of wood inlaid with mother-o'-pearl and ivory, and engraved with grotesque hounds and scroll work, 3 $\frac{1}{2}$ in., *mid-17th Century*; an oval steel Snuff Box, damascened in silver with two figures seated at a table, 2 $\frac{1}{2}$ in., *17th Century*; and a miniature "terre de Lorraine" Figure of a Man in 18th Century costume, 2 $\frac{1}{2}$ in. 3

\*\* From the Trapnell and Sir Jeremiah Coleman Collections.  
\*

137 A MINIATURE ROMAN LOCK, gilt bronze, in the form of a lion, 1 $\frac{3}{4}$ in.; an early Equestrian Group, 2 $\frac{1}{2}$ in.; a miniature Figure of a seated Dog, 1 $\frac{1}{2}$ in.; *13/15th Century*; and a Coptic bone Cross carved on one side with the Crucifixion and on the reverse with the Baptism and the Death of the Virgin, 2 $\frac{3}{4}$ in., *circa 11th Century*

\*\* The second from the Collection of Lady Margaret Amherst.  
\*

138 A 17TH CENTURY DARK HORN OVAL PLAQUE, by John Osborn, pressed in high relief with a half-length portrait of Princess Amalia of Orange in caped costume, with high ruff and feathers and jewels in her hair, a jewelled pendant on her corsage; inscribed below on a scroll panel "*QUID REDDAM DOMINO.*" On the back within another scroll panel, "*AMALIA + D + G + PRINCEPS AVRICA ETC., 1626*" signed below on another panel with the name of the maker, "*IOH. OSBORN. ANGL. AMSTFROD.*" *FECIT.* 1626 (*sic*) (correctly "*AMSTELOD FECIT*"), 6½in.

\*\* Amalia was the daughter of John Albert, Count of Salms and wife of Frederic Henri de Nassau, Prince of Orange, who were the grandparents of King William III of England. John Osborn, a Worcestershire man, worked in Amsterdam, cf. Philips, *John Obrisset*, pp. 2, 6, 8, 9, 49.

From the J. H. Taylor Collection, Sotheby's, 11th November, 1930, lot 72.

Also from the Philip A. S. Phillips' Collection, Sotheby's, 4th July, 1934, lot 58.

139 A SILVER PLAQUE of circular shape, repoussé with the subjects of Apollo and Daphne, the background with a pastoral scene, houses, a water mill and a lake in the distance, 5¼in. diam., German, 17th Century, School of Jamnitzner

140 A DUTCH SILVER DISH of circular shape and plain centre, the broad rim repoussé with four panels of mythological figures emblematic of the Seasons, 16in., Amsterdam, weight 29 ozs. 18 dwt.; and a German oval silver Plaque repoussé with classical figures within a border of cupids in acanthus scrolls, by Hans Jacob Schech, 11¾in., Augsburg, 17th Century 2

141 A DUTCH SILVER PLAQUE of circular shape with reeded border, engraved on one side with the Baptism of Christ, the reverse with the Presentation in the Temple, 3¾in., late 17th Century; and a small Seal, finely modelled in silver as an equestrian figure on a pedestal, the seal matrix of lapis lazuli, 2¼in. 2

142 COSIMO DI MEDICI. An Italian 17th Century agate Portrait Bust of miniature size of Cosimo di Medici, bearded and with curls at the back of his bald head, wearing a ruff, the head flesh tinted, the cloak in striated red agate, on rectangular pedestal, 2¾in.; in red leather case 2

143 A GERMAN TABLE CLOCK of rectangular form, with sliding crystal lid, the gilt-metal dial and pierced sides engraved with birds, insects and grotesques, and the sides mounted with four carved ivory plaques with hunting scenes, 4in. long, 17th Century

144 DAVID GARRICK. A lead Plaque with a bust portrait of David Garrick in profile to dexter, in a circular gilt-metal frame, 5in.; and a pair of circular Plaques, by Andrieu, signed, one of the Emperor Napoleon, and the other of Napoleon and Josephine, 5½in. 3

145 A PAIR OF BRASS CANDLESTICKS, with acorn-knopped shafts and shallow domed feet, the broad drip-pans with Hebraic inscriptions, 10½in., 16th Century; and an Irish Crotal Bell, with initials W and D, and with rectangular handle; two others, smaller, one with traces of scale ornament; a Scribe's brass travelling Pen Case; six fine steel and iron Knockers Handles; two Primitive Knockers; two cast-iron Hinges; and four other pieces of pierced ironwork, 16/17th Century 20



146 A GERMAN STEEL CASKET, of plain rectangular form with bun feet, the inside of the lid with elaborate lock, engraved with figures of a lady and a gentleman, and with foliate grotesques, 6½in., 17th Century; and an English late medieval Peter's Pence Box of oak bound in iron, from Hythe Church, 9in. 2

\*\* The second from the Mamwood Court Collection.

147 A SET OF BELLS, contained in a rectangular bronze frame pierced with animal-headed and grotesque scrolls, the four bells claw-shaped, 3¾in., *perhaps early Christian*

\*\* From the Collection of Canon Gilbertson.

148 A BRONZE CENSER, the octagonal upper part pierced with oblong windows with circular lights above and surmounted by an octagonal turret with similar piercing, the lower part with simple gadrooning, the foot missing, 7½in., 14/15th Century

\*\* A very similar censer in the Bavarian National Museum, Munich, is illustrated by A. B. Tonnochy, F.S.A., *Journal of the Brit. Arch. Assoc.*, vol. II, 1937, pl. 11a.

149 A BRONZE AQUAMARILE IN THE FORM OF A SADDLED HORSE, with double scroll handle partly formed from the upturned tail, with a band of engraved ornament underneath the saddle and round the crupper and breast, from which protrudes a tap with animal-head terminal, the head with a small hinged lid, 10in. long, 9½in. high

\*\* From the Collection of R. Berans.

From the Collection of R. W. M. Walker.

150 A FINE DINANDERIE GROUP of the Virgin and Child in the arms of St. Anne, the first two figures of small dimensions with the Infant Christ turning over the page of a book held in St. Anne's left hand, on yellow marble base, 14in. high, 15th Century

\*\* Exhibited at the Burlington Fine Arts Club, 1915/16, p. 28 of Catalogue.

From the Collection of Colonel Henry Howard.

## FINE BRONZES AND PLAQUETTES

### The Property of the late E. L. Paget, Esq.

[SOLD BY ORDER OF THE EXECUTRICES]

151 A DATED FLEMISH MORTAR, of bell metal, the waist with angular handles, modelled in low relief with the Siege of Troy and bearing the inscription in reverse "*Heleneae*," the rim inscribed "*LEFTE + VERWINT + AL + DINCK + Ao + 1589*," 4in., 16th Century

152 AN ITALIAN BRONZE PEDESTAL, modelled in high relief with four heads of boys, two of them smiling and two grimacing, within moulded bands, 3½in. high, 15th Century, *School of Ghiberti*; and a small Vase modelled after the antique with sphinx handles, 5¼in. 2

\*\* The first from the J. P. Heseltine Collection.

153 A BRONZE GROUP, by A. J. Dalou, signed, of an Angel with large wings carrying a sleeping child in her arms, cast by the *cire perdue* method, on a *verde antico* marble base, 12in. high.

154 A FINE FRENCH 17TH CENTURY BUST OF LOUIS XIV, head and shoulders three-quarters sinister, vigorously modelled with a rather unkempt full-bottomed wig, wearing a cloak with square neck, the short sleeves scalloped and the arms truncated at the shoulders,  $4\frac{1}{2}$ in., on Blue-John base

\*\* Exhibited at the Burlington Fine Arts Club, Winter Exhibition, 1936/7, no. 98, with a tentative attribution to Coysevox.

155 A VASE IN HIGH RELIEF, of oval section, modelled with the Battle of Centaurs and Lapiths, perhaps for a tankard, on octagonal black marble base,  $7\frac{1}{4}$ in. high, *Italo-Flemish, 17th Century*

156 AN ITALIAN BRONZE LAMP in the form of a gryphon, the tail with an open-mouthed grotesque mask and the sides with scrolling foliage, on small circular base, ruddy-tinted patina, 5in. long, *late 15th Century*

\*\* From the Henry Oppenheimer Collection, 16th July, 1936.

157 AN ITALO-FLEMISH BRONZE FIGURE of a seated Woman, after the antique, armless, with a fillet round her hair and broken-off drapery across her left thigh, on low marble base,  $5\frac{1}{4}$ in., *16/17th Century*

\*\* From the J. P. Heseltine Collection, Sotheby's, 24th May, 1935.

158 A BRONZE FROG, the webbed feet outspread and the wide open mouth gaping upwards,  $6\frac{1}{2}$ in. wide, *16th Century, School of Riccio*

\*\* Cf. Planiscig, *Andrea Riccio*, figs. 463, 464, for other frogs in rather similar pose.

159 A PADUAN BRONZE CRAB, realistically modelled, the top of the shell rising on a hinge and perhaps intended as an inkwell, 7in. wide, *16th Century, School of Riccio*

\*\* From the Schiff Collection, 28th June, 1938.

For a very similar version see Planiscig, *op. cit.*, fig. 454, and Bode, *Italian Bronze Statuettes of the Renaissance*, vol. I, pl. XXXIX.

160 A FINE ITALIAN RENAISSANCE ANIMAL GROUP of a Lion and Eagle, the lion lying on its back and with the neck of the eagle in its claws, its front claws grasping the eagle below the wings, the eagle with its talons in the lion's belly, the lion's mane and the eagle's feathers crisply modelled, on a plain oblong base, 7in. high, 7in. long, *16th Century*

161 THE INFANT HERCULES. A 16th Century Italian bronze Figure, after the antique, of the infant Hercules, kneeling on his left knee with his left arm upraised and strangling a serpent, his right arm pressing down and throttling another serpent on the ground, 9in., *verde antico* marble base

\*\* A very similar example in the Kaiser Friedrich Museum is illustrated by Bode in his work cited above, vol. II, pl. CXI.

[See ILLUSTRATION, PLATE XVII]



162 A VERY FINE PLAQUE OF THE ENTOMBMENT, by *Andrea Riccio*, in the centre the Body of Christ held by St. John and two bearded men, to the right the figure of Mary swooning, supported by a woman, on the left Mary Magdalene with a pot of ointment, in the background a crowd of mourners, light brown patina,  $6\frac{3}{4}$ in. wide,  $4\frac{5}{8}$ in. high, *Paduan, 16th Century*

\*\* Other examples of this plaque are in the Kaiser Friedrich Museum, the Dreyfus Collection, and in the Louvre, the latter illustrated by Planiscig, *op. cit.*, fig. 326.

[See ILLUSTRATION, PLATE XVII]

163 ROYALTY. A bronze circular Medallion cast with a portrait of George II in armour, half-length, in profile to sinister,  $6\frac{3}{4}$ in. diam., 18th Century; and an oval bronze Portrait Medallion of Ferdinand I, King of the Two Sicilies (1751-1825), in high relief, head and shoulders three-quarters sinister, perhaps by Flaxman,  $4\frac{1}{2}$ in. 2

\*\* There is a Wedgwood jasper-ware medallion of the latter.

164 MODERNO. A circular plaquette by *Moderno* of David and Goliath, David standing and leaning on a pedestal, the headless body lying on the ground,  $2\frac{1}{2}$ in., pierced; and another, rectangular, of Hercules and Antaeus, signed on the Corinthian entablature "*O. MODERNI*,"  $2\frac{5}{8}$ in., 15/16th Century 2

\*\* Both from the Henry Oppenheimer Collection, 28th July, 1936, the latter formerly in the Bardini Collection.

165 A BRONZE SWORD POMMEL of light patina, modelled in relief with Hercules supporting the Lapiths against the Centaurs, by *Caradosso*,  $2\frac{1}{4}$ in.; and a small convex, Plaquette from a sword pommel with St. George and the Dragon,  $1\frac{7}{16}$ in., 15/16th Century

\*\* Both from the Henry Oppenheimer Collection.

The second formerly in the Fitzhenry Collection.

The first exhibited at the Burlington Fine Arts Club, 1912, no. 29, Case B.

166 A BRONZE PLAQUETTE of the Madonna and Child seated on a dais and flanked by two angels,  $2\frac{7}{16}$ in.; and a Portrait Medallion in lead of a Woman in profile to sinister, head and shoulders, wearing ear-rings and necklace with pendant, circular,  $2\frac{3}{4}$ in., 15/16th Century, *Italian*

\*\* Both from the J. P. Heseltine Collection, Sotheby's, 24th May, 1935.

167 AN ITALIAN RENAISSANCE PAX, with a figure of the Risen Christ holding a standard in His left hand, two sleeping soldiers at His feet flanked by pilasters and the entablature surmounted by a circular medallion of God the Father supported by dolphins,  $6\frac{1}{2}$ in., 16th Century

\*\* From the J. P. Heseltine Collection, Sotheby's, 24th May, 1935, no. 26.

168 A NORTH ITALIAN PLAQUETTE, with a half-length figure of the Virgin and Child in low relief,  $2\frac{5}{8}$ in.; a small circular Plaquette of "King Alfred and his Three Daughters," attributed to *G. d'Albanac*, modelled from a 14th Century ivory carving, 2in., 16th Century, *Dutch*; and another of a Stag at lodge, 2in. 3

\*\* The first from the J. P. Heseltine Collection.

The second from the Henry Oppenheimer and the Fitzhenry Collections.

169 A BRONZE PLAQUETTE, by *Andrea Riccio*, with the figure of Dido in very high relief standing before a tree trunk against a landscape, stabbing herself with a dagger held in her right hand, at the foot of the tree a tablet inscribed "A. R.,"  $4\frac{1}{8}$  in. high,  $3\frac{1}{4}$  in. wide, 16th Century, *Paduan*

\*\* Another example formerly in the Spitzer Collection is illustrated by Bode in the *Catalogue of the Berlin Museum*, pl. 48, no. 699.

170 A RARE PLAQUETTE, by *Moderno*, of Achilles and Penthesilea, dark patina, 4 in. high,  $1\frac{1}{4}$  in. wide; and another of the Genius of Music as a naked youth flanked by various musical instruments, also by *Moderno*,  $4\frac{1}{2}$  in. high,  $2\frac{3}{4}$  in. wide, 16th Century, *Italian* 2

\*\* The first from the J. P. Heseltine Collection; exhibited at the Burlington Fine Arts Club, 1912, no. 22, Case H, and illustrated in the catalogue on pl. 59.

The second from the Bardini and Henry Oppenheimer Collections.

171 A PADUAN BRONZE INKSTAND of cylindrical form, cast with figures of warriors and grotesques in low relief and with two impressions of a seal, within moulded borders,  $2\frac{1}{4}$  in. high; and a small Figure in light coloured bronze of a standing Saint, with traces of gilding,  $3\frac{1}{4}$  in.; 16th Century 2

\*\* The first from the Henry Oppenheimer Collection, 16th July, 1936.

172 A VENETIAN BRONZE FIGURE of a Dwarf with a single grotesque claw foot, his hands resting on his swollen stomach, wearing a trefoil skirt,  $5\frac{1}{2}$  in.; and a Bust of a grotesque bearded Man,  $5\frac{1}{2}$  in., 16th Century 2

173 A SMALL BRONZE PLAQUE, with the arms of the family of Gourdon de Genouillac of Quercy, Languedoc, flanked by bust portraits of a man and a woman, on the dexter side a sheathed sword and belt, and on the sinister a man holding a club, his left hand resting on a shield,  $4\frac{1}{8}$  in. long by  $1\frac{1}{2}$  in. wide, attributed to *Tullio Lombardi*, 1455-1532

\*\* From the de Zoete Collection, Sotheby's, 3rd April, 1935, lot 293.

174 A VENETIAN FIGURE OF DIANA, with a hound at her feet, naked except for drapery around her loins,  $5\frac{1}{2}$  in., on marble pedestal; and a miniature Equestrian Group, after the antique, of *Marcus Aurelius* seated on a charger,  $3\frac{7}{8}$  in., yellow marble base, 16th Century 2

175 A SMALL BRONZE GROUP of a Marine Venus with Cupid and two dolphins, on rectangular base and carved boxwood plinth,  $3\frac{1}{2}$  in., 16th Century, *North Italian*

\*\* From the J. P. Heseltine Collection, Sotheby's, 24th May, 1935, lot 45.

Illustrated in J. P. Heseltine's *Trifles in Sculpture*, no. 12.

For a similar composition in reverse see Bode, *Italian Bronze Statuettes*, vol. III, pl. 228.

176 A BRONZE FIGURE OF A BOY, by *Nicolo Roccagliata*, naked, with curly hair, his left hand raised, the knees bent, rich brown patination,  $5\frac{1}{2}$  in., early 16th Century

\*\* From the J. P. Heseltine Collection, Sotheby's, 24th May, 1935, lot 38

177 A BRONZE FIGURE OF A HOUND, seated, scratching its near side ear, the top of the neck and head hinged to form a pounce-pot, 3 in., *German*, 16th Century, attributed to *Peter Vischer*; and a triangular bronze Inkstand Base with finely decorated foliate sides supported on three paw feet,  $4\frac{3}{4}$  in., *Italian*, 16th Century 2



178 A BRONZE PAX of architectural outline, flanked by caryatid therms and decorated in relief with the Adoration of the Kings, the reverse with scroll-work handle, warm brown patination,  $6\frac{3}{4}$ in., *Italian, 16th Century*

179 A GOOD BRONZE FIGURE OF A LION, with its head raised in act of roaring, well depicted mane and tail, the whole animal denoting vigour, brown patination, 6in. high, 8in. long, *Italian, 17th Century*, on rectangular marble base

\*\* From the Silten Collection, being no. 6 in the Private Catalogue by Bode and W. F. Volbach.

See also Bode, *Italian Bronze Statuettes*, vol. III, pl. CCXLVII.

180 A SMALL LOBED OVAL BOWL, the octafoil sides decorated with figures of the Virtues, divided by formal leaves, including figures of Temperance, Wisdom, Fortitude, Justice, Faith, Hope and Charity, 5 $\frac{1}{8}$ in., 16th Century, bearing collector's name SELIGNY

\*\* From the J. P. Heseltine Sale, Sotheby's, 24th May, 1935, lot 35.

181 PLAQUETTES. A rectangular plaque of the Infant Hercules strangling the serpents, naked except for flowing drapery, by *Moderno*, the upper corners cut, pierced,  $3\frac{7}{16}$ in. high; and another, also by *Moderno*, of the Virgin and Child on a Renaissance dais flanked by naked figures holding standards,  $2\frac{7}{8}$ in. high,  $2\frac{1}{8}$ in. wide 2

\*\* The second from the J. P. Heseltine Collection.

Another example of the first illustrated in the Victoria and Albert Museum Catalogue of Italian Plaquettes, pl. 7.

182 A NORTH ITALIAN PLAQUETTE of the Last Supper, rectangular, doubly pierced,  $4\frac{1}{4}$ in. long,  $2\frac{1}{2}$ in. high; and another, oval, of Moses in rather high relief, pierced at the top, the back with trellis moulding,  $3\frac{1}{2}$ in., 16th Century 2

\*\* The first from the Butler and Henry Oppenheimer Collections.

183 A VENETIAN PLAQUETTE, with the figure of St. John the Baptist in rather full relief, half-length, his right hand on his breast, inscribed *NON SUREXIT MAJOR*, rectangular,  $2\frac{1}{2}$ in. high,  $2\frac{1}{4}$ in. wide; and another with the Head of Christ in profile to dexter, the Sun, Moon and Dove above, and the initials *INRI*, after an antique cameo in the Treasury of St. Peter's, Rome, the rectangular frame with dog tooth moulding,  $3\frac{1}{2}$ in. high,  $2\frac{1}{2}$ in. wide, 16th Century 2

\*\* The first from the J. P. Heseltine Collection, exhibited at the Burlington Fine Arts Club, 1912, no. H 38.

See also Sotheby's Sale Catalogue, 29th May, 1935, lot 155.

For the second see Bode, no. 1305 and pl. 74.

184 An ATTRACTIVE PLAQUETTE of the Virgin and Child, finely chased, light patination, the background cut away,  $3\frac{3}{4}$ in. high, *School of Donatello, 15th Century*; and another, larger, rectangular, of the Crucifixion, by *Moderno*, in moulded frame,  $5\frac{1}{2}$ in. high, 4in. wide, 15/16th Century 2

\*\* The first from the Henry Oppenheimer Collection, 28th July, 1936. For another example with architectural background, see MacLagan, *Victoria and Albert Museum Catalogue*, pl. II.

For the second see Bode, *Berlin Museum*, pl. 50, no. 740.

185 MODERNO. A plaquette in bronze for a sword-hilt, with the "Continenence of Scipio" in relief, on the left the Captive Maiden before Scipio, and on the right a Messenger with the Ransom, irregular moulded borders, 3in. wide, 15/16th Century

\*\* From the J. P. Heseltine Collection.

\* There is another example in the Victoria and Albert Museum, see Catalogue, pl. 8, no. A 430, 1910.

Exhibited at the Burlington Fine Arts Club, 1912, H.20.

186 THE FLAGELLATION. A good rectangular plaquette, by *Moderno*, of the Flagellation of Christ, who is bound to a Corinthian column and flanked by two soldiers with whips, other figures in the background against an architectural perspective, 5¼in. high, 3¾in. wide, 15/16th Century

\*\* Some details are taken from the antique, the figure of Christ being inspired by Laocoon group. The silver original was shown in the Vienna Art Treasures Exhibition at the Tate Gallery, 1949, Catalogue no. 243. See also Bode, *Berlin Museum*, pl. 51, no. 79.

187 A FINE GILT BRONZE PLAQUE of octagonal form, with the figure of Marcus Curtius on horseback about to leap into the pit in the Forum, finely chiselled details, 3¼in. high, 2½in. wide, North Italian, 16th Century

188 AN OVAL BRONZE PLAQUETTE, with Christ washing the feet of the Disciples, architectural background, the pedestal in the centre bearing the initials "R.D.P." <sup>D.</sup> 7½in., Italian, 16th Century

189 A GERMAN BRONZE FIGURE of a naked Man, holding a shield in his left hand and his right raised to his head, light brown patina, marble base, 5½in., 15th Century

190 A SMALL BRONZE GROUP of Venus chastising Cupid, Venus naked and with a scourge in her raised right arm, a winged cupid to her left, the square base inscribed "VENERIS AUGUS ET CUPIDI FILIUS," on carved boxwood pedestal, 6in., Italian, 16th Century

\*\* From the J. P. Heseltine Collection.

191 A PADUAN BRONZE LAMP and Cover, by *Riccio*, with shell handle, the lower part with marine deities in relief and the base inscribed <sup>C.I.C.</sup><sub>I.O.M.S.</sub> the lid with figures of women at a sacrifice above the initials L.C.I., 6in. long, 16th Century

\*\* Bode illustrates a similar lamp in the Kaiser Friedrich Museum in *Italian Bronze Statuettes*, vol. I, pl. 55.

192 AN IMPORTANT LEAD FIGURE OF LUCRETIA, full-length, lightly draped, and in high relief, within a frame with an inscribed border, now partly missing, reading "SANGUIS SPIRITUS ANTE DEOS . . PECTUS SANGUINIS ET TORRENS. EGREDERETUR AIT TESTES" . . . 15in., in carved and giltwood frame, 22½in Italian, 16th Century

\*\* From the Collection of Sir J. C. Robinson.

Illustrated in the Private Catalogue of the Heseltine Collection, no. 14. See also the Heseltine Collection, Sotheby's, 24th May, 1935, lot 59.



193 ANIMALS. A small bronze Figure of an Ox lying on the ground with its off leg raised, on almost oval base, 4in.; and another, smaller, of a recumbent Cow, 2½in., *Italian, 16/17th Century* 2

194 ENDYMION. An interesting 16th Century bronze Figure of a naked Youth reclining with his right elbow on the ground and his left arm holding perhaps a bunch of fruit, 4½in. long, *School of Michael Angelo*; wood plinth

\*\* From the Henry Oppenheimer Collection, 16th July, 1936.

Exhibited at the Burlington Fine Arts Club, 1912, no. 3, pl. 29.

195 A FIGURE OF A PUTTO standing on his left leg with his left arm held forward and his right leg stretching backwards, on marble plinth, 3½in.; and a Figure of a Youth, after the antique, leaning backwards with a smile on his face and holding a wine skin under his left arm, on yellow marble base, 4½in., *Italian, 16th Century* 2

\*\* The second from the J. P. Heseltine Collection.

196 A BRONZE BUST OF A WOMAN, after the antique, wearing a crescent-shaped headdress, her head inclined to the right, a cloak fastened at the shoulders, 4½in., *School of Riccio*; and a bronze Figure of a Boar, seated on its haunches, dark patina, 3½in., marble base; *16th Century* 2

197 A BRONZE FIGURE OF VENUS, after the antique, nude with her right hand raised to her breast, wearing a fillet in her hair which is tied in a knot at the nape, dark patina, 9½in. high, *16th Century, School of Riccio*, marble plinth

\*\* A rather similar figure in the Hofmuseum, Vienna, is ascribed by Bode to Riccio in *Italian Bronze Statuettes*, vol. II, pl. 104a.

198 A BRONZE FIGURE OF AN ANGEL, from a group of the Annunciation, bending with the left knee forward and the right nearly touching the ground, the metal of light colour and with traces of gilding, the wings missing, 5½in., *Italian, 15th Century*, ebonised plinth

199 A FINE BRONZE FIGURE OF HERCULES, after the antique, leaning on his club, whose top end rests in his left armpit, holding in his right hand behind his back the apples of the Hesperides, cast in one piece with the triangular base which is supported on winged sphinxes, 9½in., *early 16th Century, Italian*

\*\* From the J. P. Heseltine Collection. A similar figure on an almost identical base is in the Victoria and Albert Museum and illustrated by Bode, *Italian Bronze Statuettes*, vol. II, pl. 100.

200 A FINE PADUAN BRONZE GROUP of two Boys embracing, one apparently asleep and being supported by the second who is partly resting on a stump, both boys naked except for a fillet in the hair of one of them, the foot of the sleeping missing, 6½in., *mid-16th Century*; on hexagonal ebonised plinth

\*\* From the Henry Oppenheimer Collection, 16th July, 1936.

Illustrated by Bode in *Italian Bronze Statuettes*, vol. III, pl. 249, fig. 1.

Related to a terra-cotta group by Pierino da Vinci in the Salting Collection and illustrated in the *Victoria and Albert Museum Catalogue of Italian Sculpture*, pl. 104a.

201 A BRONZE FIGURE OF A WOMAN, by *Andrea Riccio*, walking, naked, with her right foot forward and holding in her left hand a candle nozzle, supported on a scrolled cornucopia, her head, with features resembling a satyress, turned to her right and her hair bound with a wreath, dark patina, the left foot missing, modern lead base, 7in. high, *Paduan*, 15/16th Century

\*\* From the Henry Oppenheimer Collection, 16th July, 1936.  
Exhibited at the Victoria and Albert Museum, 1917-18.

202 A BRONZE FIGURE OF A MAN called "The Executioner," after *Francesco da Sant'Agata*, standing, naked, with the left leg forward and the heel slightly raised, with muscular torso and the bearded head with long curly hair, his left hand upraised and his right hanging by his side holding a nail, light patina appearing through old lacquer, 11in., on ebonised plinth

\*\* From the Goldschmidt Collection, Paris.  
From the J. P. Heseltine Collection.

203 A FINE FLORENTINE BRONZE FIGURE OF HERCULES, standing naked with the apples of the Hesperides in his outstretched left hand, the feet and right hand coarsely finished, on his head a skull-cap edged with vine leaves, 9 $\frac{3}{4}$ in., *School of Bartoldo*, 15th Century, ebonised stand

\*\* Compare another figure of Hercules in the Kaiser Friedrich Museum illustrated by Bode, vol. I, pl. X.

204 HERCULES AND ANTAEUS. A fine large Italian bronze group of a massively built Hercules grasping Antaeus against his right shoulder with his arms around his belly, dark patina, on marble pedestal, 15 $\frac{1}{4}$ in., 16th Century, *School of Michael Angelo*

\*\* From the Mr. Justice Darling Collection, 12th November, 1936.  
Exhibited at the B.F.A.C., 1912, Catalogue no. 49.

[See ILLUSTRATION, PLATE XVIII]

205 A RARE BRONZE FIGURE OF A MONKEY, modelled from life, squatting on its haunches with its rear paws crossed, its arms symmetrically raised, the mouth half-open, and with a collar round the neck, realistically modelled, 13 $\frac{3}{4}$ in. high, *School of Giovanni da Bologna*, 16/17th Century.

[See ILLUSTRATION, PLATE XVIII]

206 A FINE BRONZE FIGURE OF AN OSTRICH, cast from nature, the small head turned to its right, the short pierced wings outspread, the back and bushy tail feathers realistically chased, the right leg forward, on flat oval base, 12 $\frac{1}{4}$ in. high, *Studio of Giovanni da Bologna*, late 16th/early 17th Century

\*\* Both Giovanni da Bologna and Francesco Susini made naturalistic animal bronzes, the first for the Villa Castello and the second for the Boboli Gardens in Florence.

A similar figure of an ostrich was shown at the Vienna Art Treasures Exhibition, Tate Gallery, 1949, Catalogue no. 234.

[See ILLUSTRATION, PLATE XVIII]

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207 A FINE BRONZE FIGURE OF A HORSE, with raised off fore-leg, wearing a collar, the tail and forelock dressed, the main with a long hog, well cast and suggestive of power, dark patina, 9 $\frac{3}{4}$ in., oblong marble base, 16th Century

4400 \*\* From the de Zoete Collection, Sotheby's, 3rd April, 1930, lot 319.  
For type see *Catalogue of the Berlin Museums*, vol. II, 4th edition, pl. 41.

[See ILLUSTRATION, PLATE XIX]

720 208 A VERY FINE BRONZE FIGURE OF A PANTHER moving forward with the left forepaw raised, brilliantly modelled, with muscles taut and an alert expression on the face, as though in pursuit of prey, marble base, 11 $\frac{1}{2}$ in. long, Paduan, circa 1500

Shaw \*\* From the Alfred Morrison Collection.

Exhibited at the Burlington Fine Arts Club, 1937/8, no. 40.

Similar examples are in the Wallace Collection, illustrated in the Catalogue, pl. 29, no. S 71, and in the Louvre; see Bode, vol. III, pl. 248, for an example in the Newall Collection.

[See ILLUSTRATION, PLATE XIX]

780 209 AN IMPORTANT BRONZE EQUESTRIAN GROUP of a Roman Warrior dressed in armour and with a cloak flowing over his left shoulder, mounted on a prancing steed and about to strike with a spear a prostrate naked warrior who is leaning with his left arm on a shield, brownish patination, on an ebonised oblong plinth, 8in. high, 8 $\frac{1}{2}$ in. long, Milanese, 16th Century, after Leonardo da Vinci, from a design by him for the proposed Trivulzio Monument

445302. \*\* From the John Edward Taylor Collection, 1st July, 1912.

From the Mrs. Lane Collection, Sotheby's, 5th May, 1938, lot 143. 180

Exhibited at the Leonardo da Vinci Exhibition, Milan, 1939, Catalogue, p. 141. Illustrated in the *Burlington Magazine*, May, 1939.

[See FRONTISPIECE]

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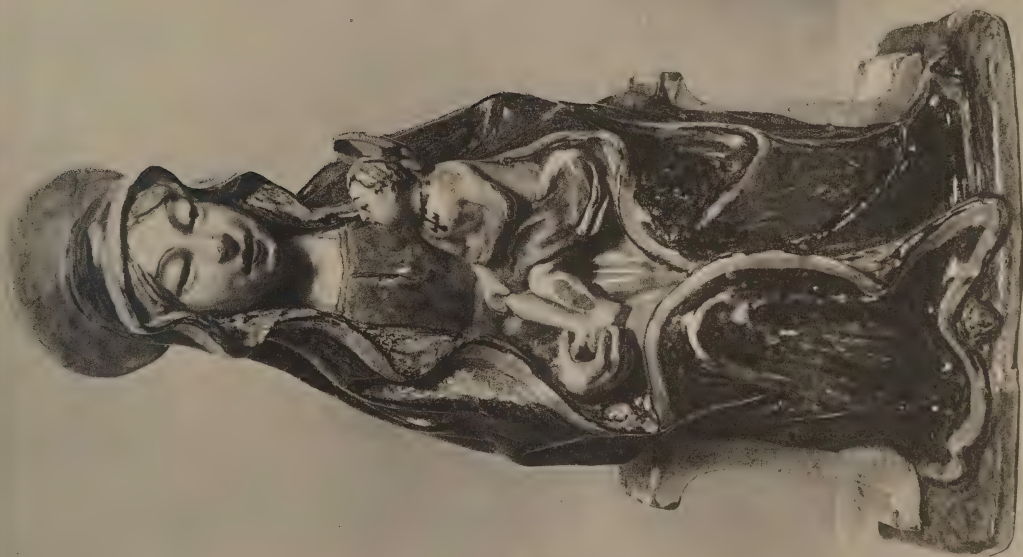




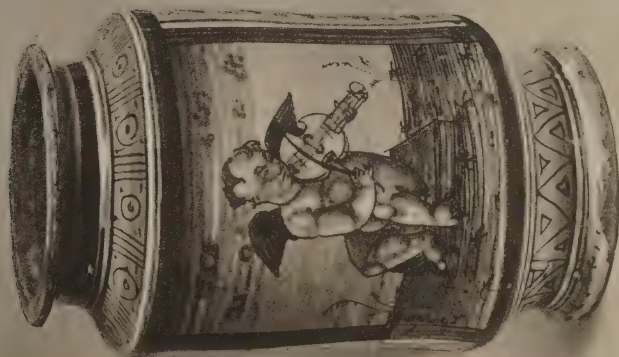




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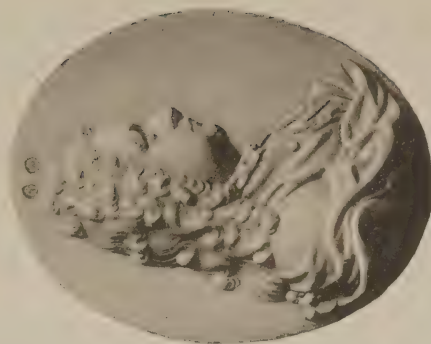








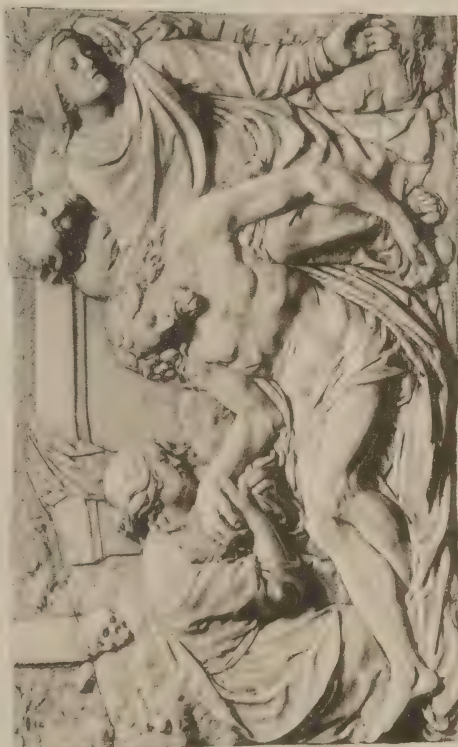
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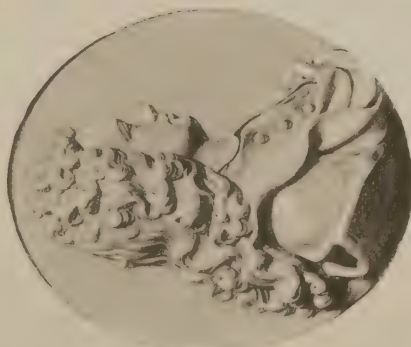
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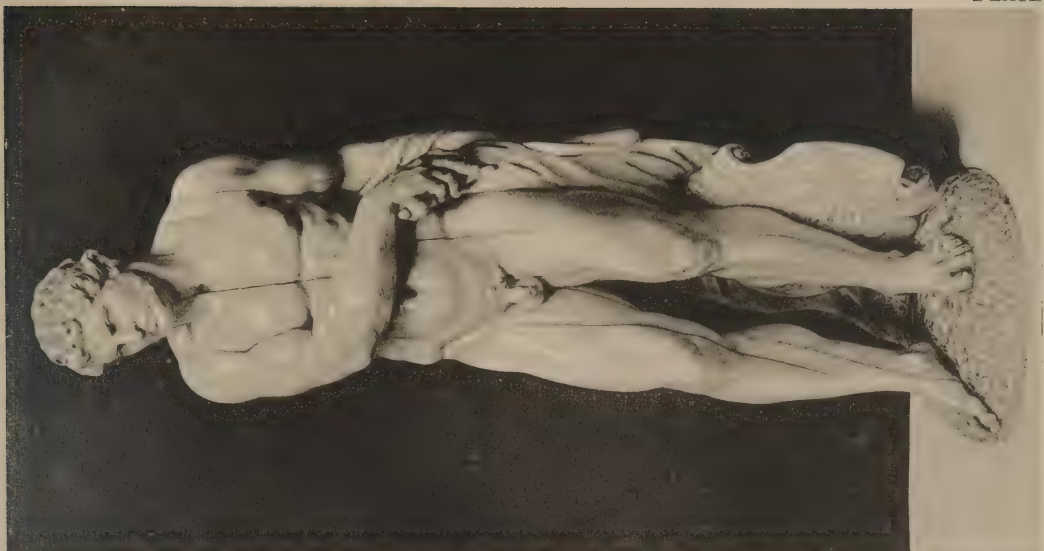
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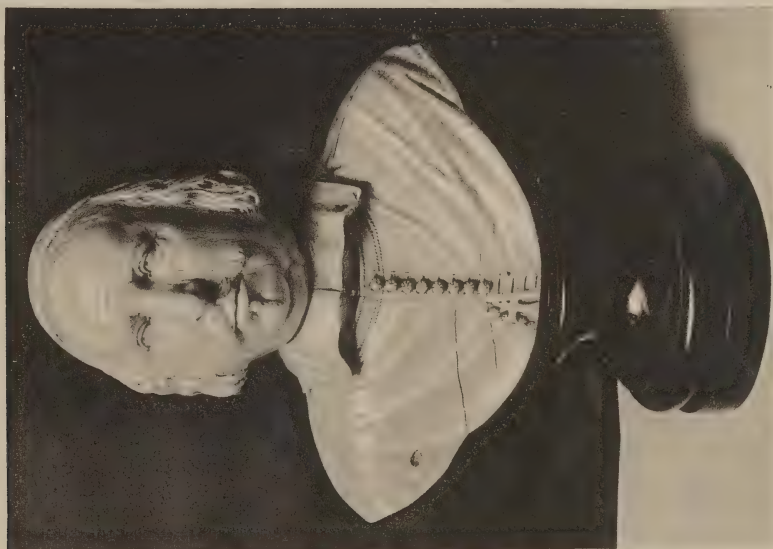
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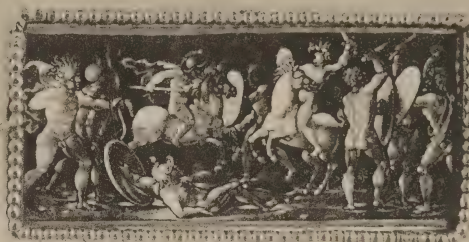


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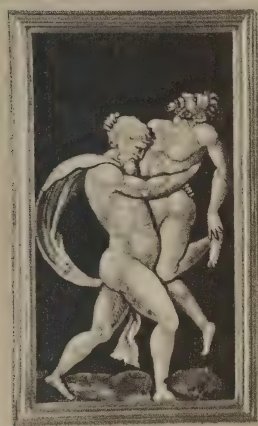


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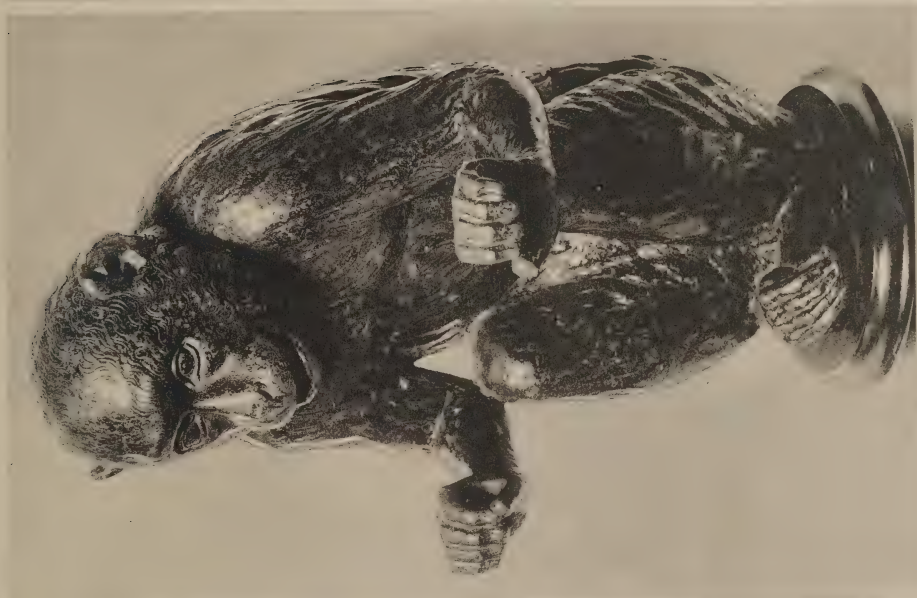
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# The E. L. Paget Collections

SOTHEBY & Co.'s

SALE OF

## IMPORTANT ITALIAN MAJOLICA, EUROPEAN CERAMICS, IVORIES, LIMOGES ENAMELS, SCULPTURE, DINANDERIE AND FINE ITALIAN BRONZES

The Property of the late E. L. Paget, Esq.

AND

The Joint Property of Mrs. B. D. Champion and Mrs. J. M. Milne

11th and 12th October, 1949

### PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.
1	Kauffman .. ..	6	0	0	29	Spero, A. .. ..	29	0	0
2	Spero, A. .. ..	42	0	0	30	Spero, A. .. ..	22	0	0
3	Spero, A. .. ..	35	0	0	31	Spero, A. .. ..	29	0	0
4	Spero, A. .. ..	24	0	0	32	Spero, A. .. ..	70	0	0
5	Spero, A. .. ..	32	0	0	33	Spero, A. .. ..	50	0	0
6	Spero, A. .. ..	11	0	0	34	Spero, A. .. ..	62	0	0
7	Fitzwilliam Museum	72	0	0	35	Spero, A. .. ..	34	0	0
8	Spero, A. .. ..	30	0	0	36	Spero, A. .. ..	30	0	0
9	Spero, A. .. ..	28	0	0	37	Copper & Adams	27	0	0
10	Spero, A. .. ..	27	0	0	38	Spero, A. .. ..	140	0	0
11	Spero, A. .. ..	25	0	0	39	Spero, A. .. ..	110	0	0
12	Spero, A. .. ..	34	0	0	40	Tilley .. ..	68	0	0
13	Bluett .. ..	46	0	0	41	Tilley .. ..	15	0	0
14	Bluett .. ..	210	0	0	42	Spero, A. .. ..	120	0	0
15	Mallett .. ..	190	0	0	43	Bluett .. ..	100	0	0
16	Spero, A. .. ..	100	0	0	44	Spero, A. .. ..	130	0	0
17	Spero, A. .. ..	48	0	0	45	Mallett .. ..	440	0	0
18	Bluett .. ..	44	0	0	46	Mallett .. ..	600	0	0
19	Spero, A. .. ..	17	0	0	47	Humphrey .. ..	13	0	0
20	Garabed .. ..	28	0	0	48	Brooks, Mrs. ..	40	0	0
21	Spero, A. .. ..	16	0	0	49	Garabed .. ..	11	0	0
22	Garabed .. ..	90	0	0	50	Brooks, Mrs. ..	20	0	0
23	Tilley .. ..	11	0	0	51	Tilley .. ..	10	0	0
24	Spero, A. .. ..	28	0	0	52	Fischer, E... ..	14	0	0
25	Spero, A. .. ..	44	0	0	53	Taylor, T. E. ..	32	0	0
26	Spero, A. .. ..	9	0	0	54	Churchill .. ..	88	0	0
27	Nyburg .. ..	100	0	0	55	Taylor, T. E. ..	70	0	0
28	Tilley .. ..	44	0	0	56	Lambert .. ..	42	0	0
					57	Spero, A. .. ..	38	0	0





Lot		£	s.	d.
139	Nyburg .. ..	6	10	0
140	Tischer .. ..	66	0	0
141	Nyburg .. ..	20	0	0
142	Nyburg .. ..	16	0	0
143	Spero, A. .. ..	34	0	0
144	Louis .. ..	4	0	0
145	Nyburg .. ..	16	0	0
146	Nyburg .. ..	9	0	0
147	Tischer .. ..	4	0	0
148	Bruce .. ..	5	0	0
149	Nyburg .. ..	85	0	0
150	Tischer .. ..	30	0	0
151	Nyburg .. ..	10	0	0
152	Spero, A. .. ..	10	0	0
153	Spero, A. .. ..	19	0	0
154	Massigli, R. ..	50	0	0
155	Stocks .. ..	27	0	0
156)	Spero, A. .. ..	42	0	0
157)				
158	Spero, A. .. ..	29	0	0
159	Bier .. ..	38	0	0
160	Spero, A. .. ..	60	0	0
161	Spero, A. .. ..	120	0	0
162	Milne .. ..	95	0	0
163	Stocks .. ..	4	10	0
164	Spero, A. .. ..	7	0	0
165	Spero, A. .. ..	38	0	0
166	Stocks .. ..	5	0	0
167	Tischer .. ..	9	0	0
168	Spero, A. .. ..	11	10	0
169	Spero, A. .. ..	78	0	0
170	Spero, A. .. ..	27	0	0
171	Marzoli, L... ..	30	0	0
172	Harvey, S. .. ..	33	0	0
173	Spero, A. .. ..	12	0	0
174	Marzoli, L... ..	25	0	0
175	Spero, A. .. ..	60	0	0
176	Spero, A. .. ..	26	0	0
177	Spero, A. .. ..	23	0	0

Lot		£	s.	d.
178	Marzoli, L... ..	11	10	0
179	Vaughan-Morgan, J. K. .. ..	11	0	0
180	Spero, A. .. ..	15	10	0
181	Spero, A. .. ..	10	0	0
182	Spero, A. .. ..	9	0	0
183	Spero, A. .. ..	15	0	0
184	Spero, A. .. ..	13	0	0
185)	Marzoli, L... ..	44	0	0
186)				
187	Marzoli, L... ..	21	0	0
188	Spero, A. .. ..	8	10	0
189	Passed .. ..			
190	Bier .. ..	32	0	0
191	Fischer, E... ..	22	0	0
192	Spero, A. .. ..	82	0	0
193	Spero, A. .. ..	4	0	0
194	Lambert .. ..	54	0	0
195	Spero, A. .. ..	28	0	0
196	Spero, A. .. ..	19	0	0
197	Spero, A. .. ..	160	0	0
198	Fitzwilliam Museum	98	0	0
199	Spero, A. .. ..	50	0	0
200	Marzoli, L... ..	62	0	0
201	Marzoli, L... ..	48	0	0
202	Spero, A. .. ..	78	0	0
203	Spero, A. .. ..	62	0	0
204	Spero, A. .. ..	360	0	0
205	Spero, A. .. ..	280	0	0
206	Spero, A. .. ..	260	0	0
207	Spero, A. .. ..	400	0	0
208	Spero, A. .. ..	720	0	0
209	Marzoli, L... ..	780	0	0

Second Day's Sale £6,415 0 0

Total of Sale .. £13,107 0 0











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